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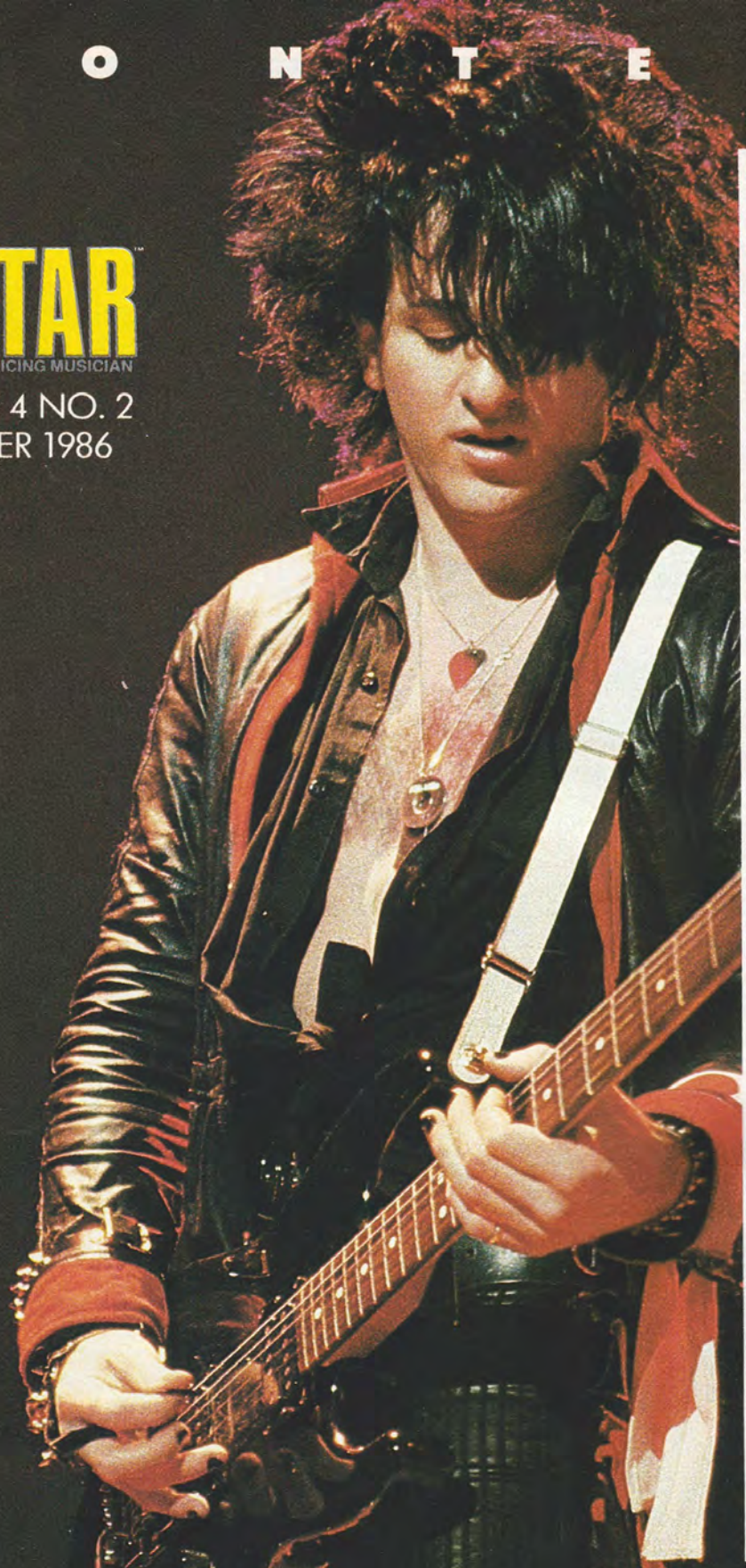

Mark Weiss

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Dear **GUITAR,**

Kerry Livgren may have found God, but God has just found Kansas. What fantastic news in Morse's column in the August issue. Steve Walsh and Steve Morse are the perfect blend of styles, both technically and compositionally! Finally, a true, authentic, massive, spleen-ripping supergroup! The only problem is, how long will we have to wait?

Scott Womack
San Antonio, TX

Dear **GUITAR,**

It angers me to no end when you decide to transcribe a classic rock song and nine times out of ten, you pick an updated version by a newer band instead of the original version by the band that wrote it. For example, your transcription of *Whiter Shade of Pale*. Now why did you decide to transcribe the inferior Hagar-Schon version instead of the original Procol Harum version? And then you decide to do the Byrd's classic *So You Wanna Be a Rock 'n' Roll Star* and transcribe Tom Petty's version!

Frustrated reader and guitarist
Middlesex-Essex, MA

Dear **GUITAR,**

In your June '86 issue you printed Queen's *Killer Queen* along with the comment, "Consider this a crash course on great songwriting, arranging, production and then some . . ." I agree completely, and looking at new types of songwriting is a great new addition to the magazine. Therefore, I suggest you give some space to the songwriting and arranging genius of Genesis during the Peter Gabriel years. Steve Hackett is an endlessly fascinating guitarist who has received accolades from other players in your own pages. Even when he is not burning up the fretboard (*Dancing with the Moonlit Knight* has a solo worthy of any issue) the brilliant twin and sometimes triple twelve-string guitar arrangements are amazing. I have even learned several of Tony Banks' keyboard lines and found them musically valuable. *Cinema Show, Firth of Fifth, The Musical Box* and *Dancing with the Moonlit Knight* all have something great to offer to the growing musician and guitarist.

David Cavalier
New York, NY

Dear **GUITAR,**

I have been following your magazine since the January '84 issue. Special regards to Andy Aledort and Wolf Marshall for their columns, Guitar in the 80s and Musical Appreciation/Profile. Mr. Aledort's insight into scales, modes and rhythm is very informative and fun to study each month. The Music Appreciation concept is terrific and I would like to see more Family Trees of Rock Styles.

Jeff Young
Burlington, NC

Dear **GUITAR,**

I have twenty-nine issues of your magazine and have not one bad thing to say! You reach into the past, as well as the present! Your acoustic transcriptions are some of my all-time favorites and although I was not a heavy metal player, I picked up a Stratocaster and am now knee deep in the noise! I look forward to each issue!

Buzzy Evans
Aurora, CO

Dear **GUITAR,**

I was very pleased to discover your publication. The accuracy and constancy of the charts is unparalleled. I was so impressed that last June our school began offering courses on rock 'n' roll reading for electric guitar. For rock's first 32 years, there has been nothing good enough, in my opinion, to warrant a rock player learning to read. You have changed this. Thank you.

Steve Dukes
The Atlanta School of Rock
Atlanta, GA

Dear **GUITAR,**

I am writing to congratulate you on including Black Sabbath's *Iron Man* in the August '86 issue. But who decided to put GTR on the cover when the two guitar gods (Iommi & Townshend) were waiting inside? I think about 95% of the readers were more interested in *Iron Man* than they were in *Jekyll & Hyde.*

Jimmy McCarty
Lewisville, TX

Dear **GUITAR,**

Thanks for the article on Steve Hackett and Steve Howe in the August issue. Recently I saw them in performance and they were great. The lead off of Hackett and Howe doing acoustic sets was worth the price of admission alone.

Shirley Krueger
Fond du Lac, WI

Dear **GUITAR,**

Just a quick note of appreciation for the increased attention you've given to the interests of us "mature" (over 30) rockers over the past year. Every issue has had at least one song or tutorial column that's focused on the golden oldies of the 60's and 70's. I'd like to add my voice to that of Peter Campbell (July '86) for more songs aimed at the intermediate level guitarist. Three suggestions are *Louie, Louie*, by the Kingsmen, *Drift Away*, by Dobie Gray, *The Power of Love*, by Huey Lewis & The News.

Jack Wood
Virginia Beach, VA

Dear **GUITAR,**

I think your magazine is the greatest! I've learned so much about theory and learned so many songs that I would not have been able to learn in any other place. I really appreciate it.

Rob Mackoul
Brooklyn, NY

Dear **GUITAR,**

I am a jazz bassist and although I don't appreciate it, I have never once spoken out against heavy metal. Yet I feel Stryper has taken it too far. First of all, if they preach God and peace, why is one of them holding a sharpened saber and ready to kill? Secondly, any half decent Christian I know doesn't dress up in aluminum siding and pretend he's a flying insect. Thirdly, if they want to spread God's word so much, why don't they become preachers? In the light of recent music, Stryper is a perfect example of what heavy metal really is—a light show!

Mike Bitz
Wyckoff, NJ

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IN THE LISTENING ROOM

Musical selections by John Stix

To showcase the musical variety, veracity and omnipresence of the various Steves wandering about in our guitar hemisphere, we've packed a whole passel of them In the Listening Room, to comment on the expertise of their other-named brethren. Turnabout being fair play, no sooner did we usher the Steves out, than we brought in a veritable stew of otherwise disparate characters, to grumble discerningly about an awesome gaggle of nefarious string-slinging Steves. We hope you appreciate the complexity and profundity of this All-Steve compendium In the Listening Room.

Shade of Green/Sons and Lovers from **Disturbing the Peace**, by Alcatrazz with **STEVE VAI**/Capitol.

Steve's got to be one of my favorite contemporary players. He kicks the shit out of me. He has it all as far as I'm concerned. He's doing everything I'd like to be doing. The intro was a perfect blend and balance of all sorts of styles. He is tapping but he doesn't overdo it and puts his own style into it, too. He is not doing *Eruption*. He won't stay on one note for too long. He'll hit a note, work it for a second and go off and do something else. I like that. He puts a lot of things in a short amount of space. He made the song interesting rhythmwise. He's also fast enough to throw interesting things in between the vocal lines. A lot of players might be lacking in some aspect of their playing, but he's got it all.

—GEORGE LYNCH

Hammerhead from **That's the Stuff**, by Autograph with **STEVE LYNCH**/RCA

It sounds like a Van Halen technique but it's not Van Halen. I don't know who it is but it was great two-handed playing. I really enjoy the way Van Halen does it. For the most part I think Eddie Van Halen popularized the effect, if not originated it. Either way, he did a lot to authorize the whole technique. This guy did a good job with it. It sounded like a lot of major 9th scales, Eb, B, G# and E moving up and down. I wish I could play like that. I do a bit of it but I'm not very good. I'm interested in trying this technique with more of a koto sound. There's also a two-handed steel guitar thing where you stretch the note with one hand and stretch it further with the other one too.

—ERIC JOHNSON

Sketches in the Sun from **GTR**, by GTR with **STEVE HOWE**/Arista.

When it started I said, that's Steve Howe. I heard that signature. I like the beginning a lot, but after a while it was too long with one thing. It stayed in that major key too long for me to like. I like music that has more contrast to it. At first I thought it was Indian spiritual music, but in the end it didn't do anything for me. I like Steve Howe's older stuff much better than this. I loved songs like *Mood for a Day* and *The Clap*.

—TONY MAC ALPINE

Breakdown Dead Ahead from **Silk Degrees**, by Boz Scaggs with **STEVE LUKATHER**/Columbia.

Steve Lukather is an animal. What I love about this kind of song is its shuffle R&B thing, which isn't around anymore. It's a great feel. His guitar playing is the best kind of session playing I would want to hear out of anyone. If someone is going to be a jack-of-all-trades and play with multiple people, he should play like Steve, because he can feel the song, and put his own style into it. It's very technical but also very emotional. At times he sounds like Beck or some really intelligent studio player who can pull off any chops possible. That's what I love about Steve. Right when the tune started you hear him playing a little and it may as well have been Beck. That's the attitude happening. It's not sterile, which is another beauty to his playing. He's not playing as if he's reading along. The guy's got tremendous chops and he can fly around without playing jazz, but I've heard him play fusion things. It's also important to me that he's got an authentic sound. Steve Lukather is great.

—BRUCE KULICK

Soul Man from **The Best of Sam & Dave,** by Sam and Dave with **STEVE CROPPER**/Atlantic.

This is one of the most brilliant pieces of guitar work ever played. When my bands played clubs like Trudy Hellers and the Cheetah, we didn't walk in playing rock 'n' roll, we played basic soul Stax/Volt stuff. That's how I got a lot of my licks. What Steve Cropper added complements the horns, the vocals and the feel. He was using licks that nobody else was doing commercially. People are still talking about Steve Cropper and I still cop his licks on occasion. James Burton is another one, but Cropper did things that were really original for a white guitarist. The technique is clean. It was a Tele sound that was his signature at the time. You could always tell Cropper. I don't consider a great guitarist the guy who knows all the scales up and down the neck or who can play like the heavy metal guitarists of the 80's. That's technical prowess, not music. Cropper is feel. He could get the guitar to talk.

—EARL SLICK

Stone in Love from **Escape**, by Journey/Columbia.

Excellent! Neal Schon is a very stylized player. As soon as you hear him you know who it is. The band is that way, too. This is their best album apart from their first, which was just called **Journey**. We played a Journey compilation tape as a warm-up for our audience and some kids were booing it. I couldn't understand why. The songs are good; the playing is excellent. I think they are just an excellent band, but a lot of hardcore metal fans don't seem to like them. They're a band that can get away with singing about love because Steve Perry has a good melodic voice. This is just good and you can't knock it.

—STEVE HARRIS

Crossroads from **Wheels of Fire**, by Cream/Atco.

This is one of the best solos of all time. There is not one bend or wrong note in this solo. It's total state of the art, Eric Clapton at his best. It doesn't get any better than this. It has everything, the phrasing, the build of the solo, the burn, the sound, the tone, the vibrato, the intonation, and the element of fun. It doesn't get any better unless it's **Voodoo Child** which is state of the art in its own way. **Crossroads** is the ultimate, and the fact that's it's live makes it even more the ultimate. You know it wasn't a punch in, it's Eric just burning. I was hanging with Eddie Van Halen and this is one of his favorite solos. He plays it note for note. When I first heard it, it made me feel a certain way. I thought, this is incredible. I didn't realize the impact of it being live and what it was really all about until a few years later when I was getting into studying everybody's solos. This is probably one of the state of the art solos in the history of rock'n'roll and blues guitar playing. It still holds up today. Every guitar player knows the **Crossroads** solo and if they don't they should learn it (See **GUITAR** June '85).

—STEVE LUKATHER

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Assembly Line from **Industry Standard**, by the Dregs with **STEVE MORSE**/Arista.

I knew who it was immediately, because you can hear Steve Morse fingerpick. He's fabulous. I like this song more for the band's playing than just Steve's. In fact, I didn't hear as much of Steve as I'd like to. When he did play, it was right on, smooth and fluid. Whatever he's playing he has a funkiness in him that sets him apart from a lot of the other fusion-type guitarists. Instead of just fabulous chops, he'll play something that is perhaps a typical blues lick, but he puts it in with such great feel.

—MITCH PERRY

Freeway Jam from **Blow by Blow**, by **JEFF BECK**/Epic.

I played this with Steve Howe at My Father's Place in Long Island. I also play this one at soundchecks all the time. Beck is the king; that's all there is to it. He was the first one to play flash guitar. I love the way he suddenly picks the right moment to slide up and hit the high G. Some people worship B.B. King because he is great at playing one note. Jeff Beck can do a lot more than that. But when he does pick that one note, that's it. It's perfect. He is the sterling perfect example of tasteful melodic power. This is beautiful. It feels so good. I would love to write something like this, but I probably wouldn't be able to keep it that simple.

—STEVE MORSE

Tin Pan Alley from **Couldn't Stand the Weather**, by **STEVIE RAY VAUGHAN**/Epic

This is what I listen to, people like Stevie Ray Vaughan. I'm into this type of music. The technique in this track is amazing. He has a feel for it. The tones are just right. That's really playing the blues. He is one of the finest. **Texas Flood** is probably one of the best guitar player albums around. The guy has so much technique; if he cranked it up he could play any of the really heavy stuff that's been played. But he decides to play it in the style he's familiar with and at the volume he likes. To me this cut shows somebody really playing. His feel is incredible and it could get to anybody with an ounce of music in them.

—PAT McMANUS

Story Monday Blues from **The Allman Brothers Live at the Fillmore East**, by **THE ALLMAN BROTHERS**/Capricorn.

I've heard this before. Of course this is a great band. It's hard to do what has been done in this jam session, which is to go ahead and get somewhere with three solos going on. Everybody has to pay attention to getting there quickly. I like their approaches. Everybody is playing their own style and not trying to outdo each other. I like going to the swing time in the organ solo. That's tough. I still like this. The Allman Brothers were good at knowing those times when strict choruses don't apply. If something starts feeling good, it's time to stay on that something. It's something that a lot of zydeco bands and jazz organ players do. They get on a riff that repeats itself. Jazz organ players often find one note to hold onto while they play the rest of it. The point is, if that note stays good to you, stay with it.

—STEVIE RAY VAUGHAN

Good Times Bad Times from **Led Zeppelin**, by **LED ZEPPELIN**/Atlantic.

Zeppelin is my favorite band; what else can I say? Jimmy Page is an amazing technician as well as a player. He is the guy who got me started with rock music. It wasn't this song, it was *How Many More Times*. I heard that riff and didn't know who it was, I just said, "I've got to do that." Before that, I could play a few chords but I didn't know what direction to take. When I heard that riff I knew how I wanted to play guitar. This record was also an excellent production for '68.

—STEVE CLARK

Continued on page 90

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OPEN EARS

by Steve Morse

Home Recording part 2

When you look for a mixer, see if you can get one that has more than one effects-send. On a mixer that has a monitor-send and an effects-send you can use the monitor-send as a second effects-send. Because you don't need to send cue mix, headphone mix or monitor mix separately, when you're mixing down, you can take the effects-send and maybe make it reverb and the one that sends cue or headphones or monitor could be sent to a ddl or a harmonizer. Then you bring the outputs to those two effects to separate faders in the mix. Say faders seven and eight are the stereo and faders five and six are the harmonizer. This way you get a nice big, broad effects sound and you can put any track through it in any amount just by turning the knob for that respective sound.

With a limited number of tracks I suggest using your effects at the mixdown. Mixdown is when you go from four-track to two-track stereo. If you use a doubler on a guitar and put it on one track, it phases and sounds hollow and small, real squashed. Whereas, if you set your delay for a short amount, with a little bit of modulation, and mix the lead guitar track all the way to the left side and put it into the delay, you can mix the output of the delay, making sure it's only all delay, and put it all the way to the right. Suddenly this one track of lead guitar sounds real big.

In any case, saving the effects till last saves tracks and can make it sound more stereo than it would if you hadn't waited. The exception would be where you have drums, bass and rhythm guitar, and you want an effect on the snare drum. You're going to have to record it that way as you lay down the track and put the effect only on the snare mike. That's just one of the big limitations of recording with four tracks. But most pop music that you hear today has effects on the snare drum. If you happen to have a certain kind of reverb and you want to try getting a gated reverb or an ambient sound on the snare, then you should do it at the time you record it. Otherwise you won't be able to separate the snare from any other part of the drumset or the bass or rhythm guitar. It's a decision you have to make early in the recording procedure.

When you run your effects, always try to put as much signal as you can into them without distortion. That's the number one rule of any recording. Get the signal loud on tape. Even if you're going to want it soft in the mix make it as loud as you can get it on the tape and make everything sound as bright as possible except for a direct electric bass or screaming vocals. Try to use as little compression as possible. Use just enough to keep the levels hot on tape unless, of course, you want the effect of a heavily compressed signal. But you are going to lose high end when you compress the sound. You are probably going to compress it a little bit as you mix to make it sound fuller in the regular mix.

If you have two compressors you might do well to have a certain amount of compression on the two-track mix. The reason is it makes it sound more like the radio, where every bit of sound is pushed up. I think we are used to hearing less dynamics because of the way things sound on TV and radio where they are compressed.

Play at whatever volume it takes to get the sound you want. If you want to play a solo or a hard overdriven sound, unless you have some way to reduce the speaker volume or you don't mind the sound of a master volume being turned down, you're going to have to play loud. If playing at loud volumes is a problem, I would use the Power Soak by Scholz Research. Another thing which may be too obvious to some people is using a Rockman to record. They have a lot of high end and they are instant. You just flip a switch and you've got a good sound. For rhythm stuff they are really good.

One thing you should consider is the possibility of using a drum machine or a sequencer to play keyboard or drum parts, which is what most people use on demos. In that case you can put your vocals or guitars on three tracks and use the fourth track to record the synch tone that the sequencer or drum machine will follow. You will listen to the sequencer and drum machine every time you record the other parts, but they will be playing live each time. They will begin playing as you start the tape recorder because the tape will have the synch tone that you recorded on it telling it when to start and what tempo to play at. In that case your fourth track will always be dedicated to having that synch tone on it and you will only have three tracks to work with. The payback is that you can mix the live drum machine and sequencers directly into your two-track mix because they will always be the same. Therefore, you can have a lot brighter-sounding mix with less deterioration than if you went ahead and bounced down a drum machine, keyboard and bass onto one track. Another less obvious reason for doing it is to spread the keyboards and even the drum machine output in stereo as you record it. You won't have to squash it down to one track, and you can treat the snare drum with an effect right then and there during the mix, because most drum machines have a separate snare drum out. There's a lot of reasons for doing it that way. Like I said, since they are the same every time in terms of performance, it should be no problem to just keep listening to the drum machine for the time. Be sure to program in a four or eight beat countoff. Have the snare drum count off 1 2 1234, then start the song. Then you don't have to guess before you start when you do overdubs. Since the sequencer or drum machine will be following this synch tone they have to be the first one to tell you the tempo. Stay tuned.

ALEX LIFESON ON GALLIEN-KRUEGER.

Photo by Russell F. Heinl

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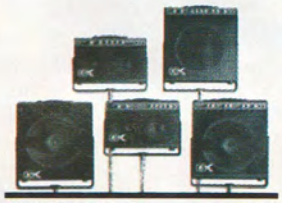

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CONCEPT AND PHOTO BY GARY JAMESON

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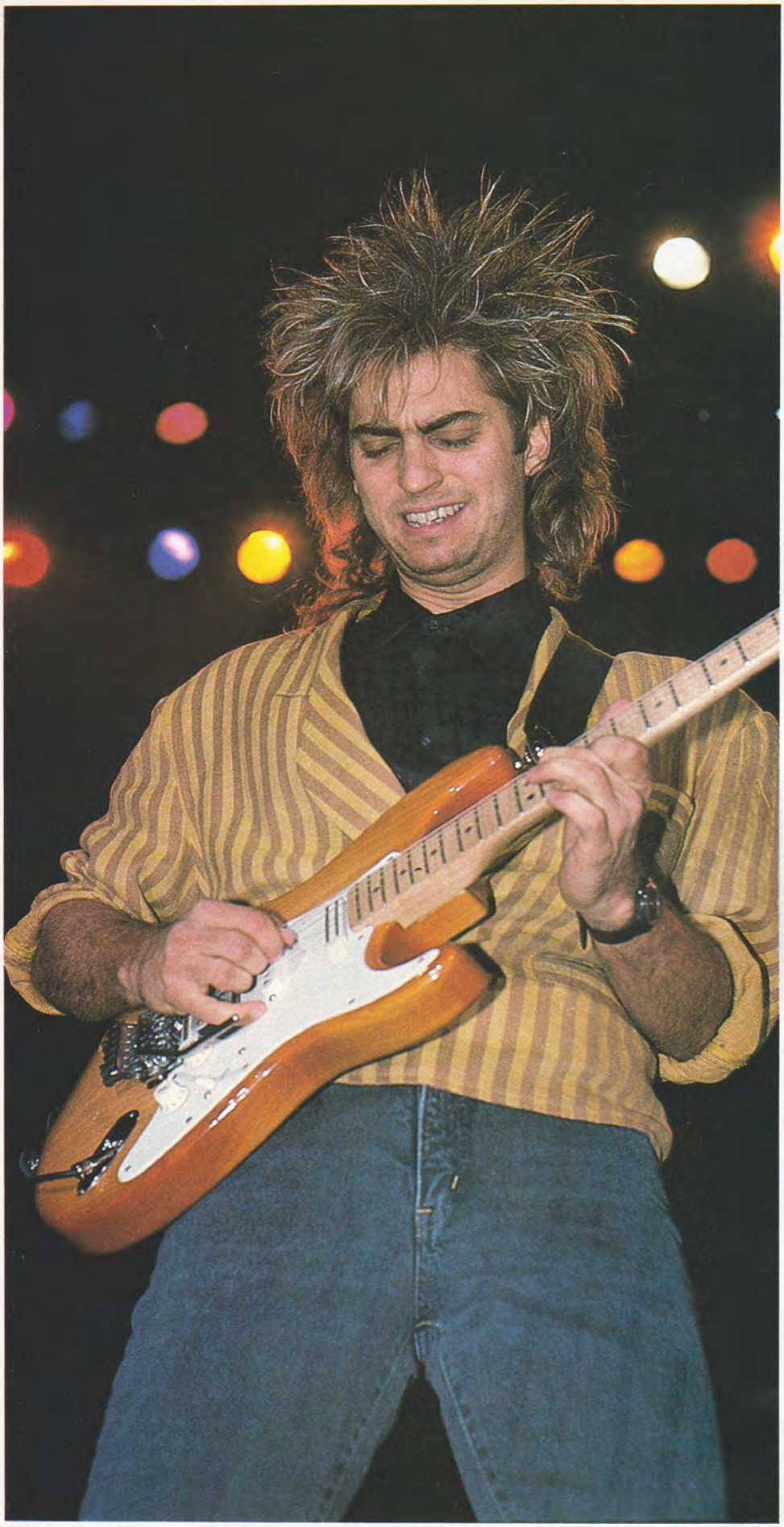

ROCKFILE
STEVE FARRIS

by Marie A. Cruz

CURRENT BAND: Mr. Mister
GUITARS: Valley Arts Stratocaster, Charvel, Fender, Steinberger
INFLUENCES: Jimi Hendrix
HOME BASE: Los Angeles
ALBUMS: **I Wear the Face, Welcome to the Real World**
PERSONAL FAVORITE RECORDING: *Black White*
LABEL: RCA

BEGINNINGS: I was nine years old when I started playing the guitar. It became my identity source and I wanted to be the best at it. My first guitar was my mom's Kay acoustic guitar that my dad had bought for her. It had telephone wire for string, which were about ten inches off the neck. The first thing I tried to learn was the guitar riff on *I Can See for Miles*. But I couldn't figure out how to get those sounds. I worked on arrangements and got into playing little riffs, like *Winchester Cathedral, Stick Shift, Secret Agent Man.* I worked my way up to playing chordal arrangements, like *Bend Me, Shape Me,* by the American Breed. I remember the first time I heard Jimi Hendrix. I was 11 years old and I was listening to the only FM radio station in Omaha, Nebraska, when he came on. I asked my older sister who it was and she told me it was Hendrix. I thought he was the greatest. My sister got me the **Are You Experienced?** Lp one Christmas and I was religious after that!

LESSONS: When I was in sixth grade, I started taking lessons at a local music store and playing in little bands right through high school. At age 18, I met this black guy in my home town by the name of Kurtis Robinson. He was playing jazz, which I was interested in because my dad played drums and he used to play jazz records in the house all the time. So I started taking lessons with Kurtis. After the first lesson, I went home to practice

major scales. I went back to him with what I had learned and he just laughed at me because I was so sloppy. He intimidated me so much! He used to hit my hand; like if my thumb came up from the back of the guitar neck, he'd slap it down. He also got me into the metronome and got me to slow way down. He was really into perfection. Within two months of studying with him, my technique changed dramatically.

EXPERIENCE: I went to California when I was 21 with the ambition of becoming a studio musician so I could play on different records. I had a demo tape of my own stuff; it was all Weather Report-type fusion music. Other musicians liked it a lot, but when I shopped it around, record companies would say, 'Are you kidding?' But I just continued playing jazz jam sessions, sitting in at a place called Josephine's out in the Valley. For the first year I didn't make any money and I was starving, but I was playing a lot of funk and r&b and playing with these great guys from Stevie Wonder's and George Benson's bands. I was in some local club and somebody from Kiss saw me and told me that their guitar player, Ace Frehley, had just left the band and they wanted to know if I'd be interested in playing for them. I sent them a demo tape and Paul Stanley called me up and said they were doing a record at the Record Plant and they wanted me to come down and play on some tracks on their **Creatures of the Night** Lp. I played two takes of the solo and they said, 'You're great! Don't cut your hair, man! Will you wear high heels?' They wanted me to join their band but it never went down for some reason or other. But it was fun while it lasted, because there were no rules in that kind of environment. After that gig, I played with Eddie Money for three years. Playing with him wasn't necessarily out of choice or any statement about music at all. I wanted to make some money and it was a fun gig and real honest, straightahead rock 'n' roll. But it didn't expand my horizons or stretch me out as a player.

GOALS: When I was younger, I was a prodigy as an art student and I always thought I wanted to be a painter, until I discovered music. But to me, making records is like painting. It's like taking out a piece of canvas, only you're working with tape. You're putting down a piece of yourself on tape that says how you play. I want to keep growing as a player. Lately, I'm trying not to care too much about being a rock star. But you can't help but have fun with it. You get very busy trying to keep up your profile, doing interviews, taking pictures and all that. But when this is all over, I want to have records that I've played on that I'm proud of. That isn't going to come from standing up and being seen with all the beautiful people. You have to make statements that are truly creative moments. I've always been into the vibrato bar and I think I've gotten notoriety because of it. I grabbed an old Strat one day and just wanted to play it. It's something that comes naturally to me because I like being aggressive with the instrument. The bar is this strength thing that you can just manhandle. For a few months I was really bored with myself. I have my peaks and valley, like everyone, but some of my best playing has been on things that have never been released or on a friend's demos. I'm going through a period now where I am getting more inspired and practicing more and more and getting my chops down. I'm a perfectionist by nature and I want to make sure that on the next Lp, which is due out in March, I'll be more fluid and more vital. ■

"Some of my best playing has been on friends' demos."

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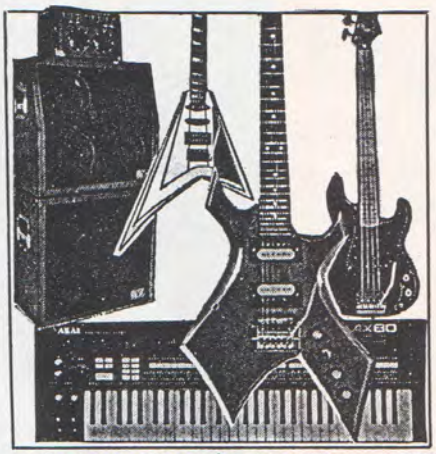

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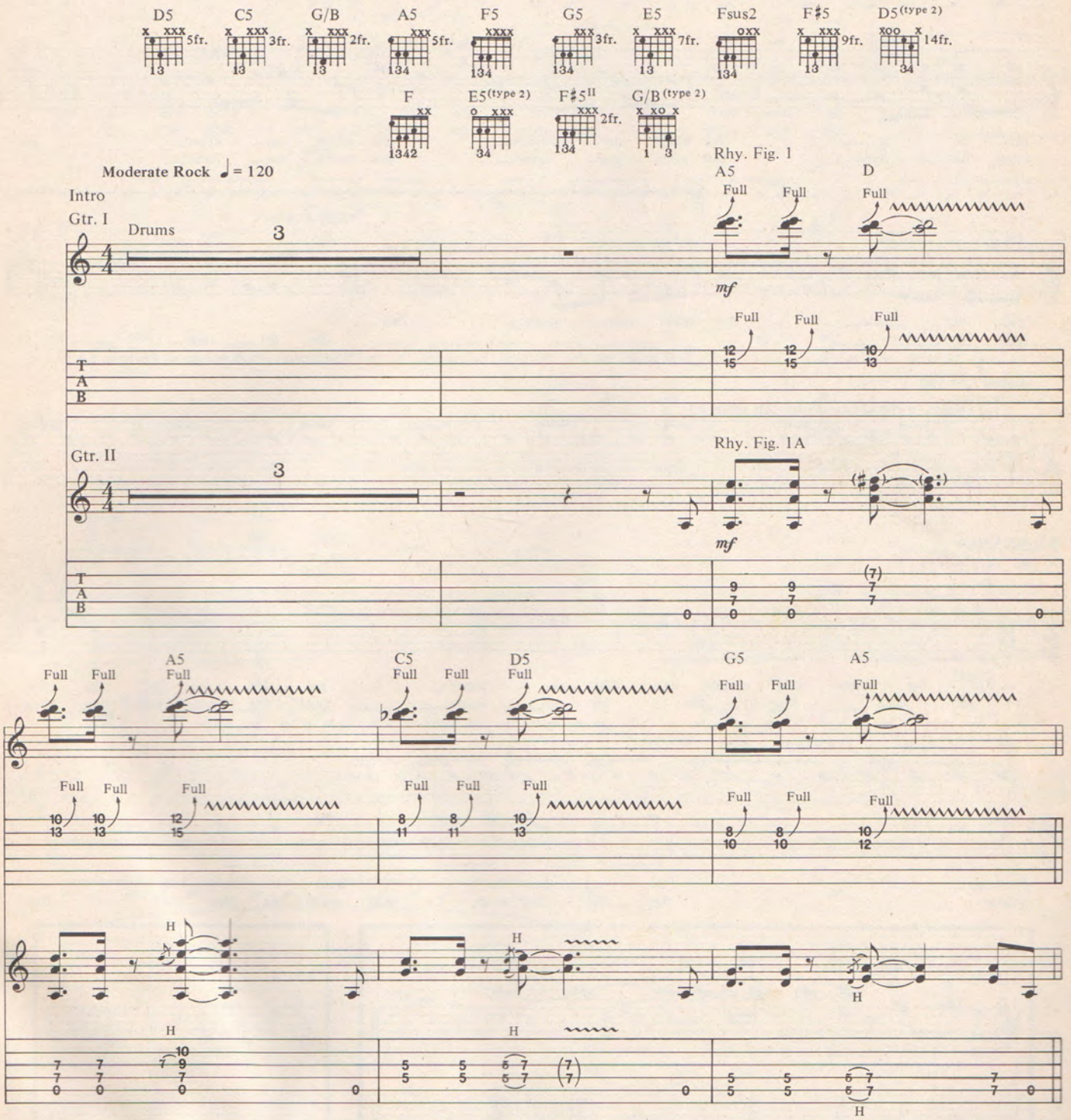
Tablature Explanation Page 27

RUN TO THE HILLS

As Recorded by Iron Maiden
(From the album PIECE OF MIND/Capitol)

Words and music by
Steve Harris



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1st, 2nd Verses

Repeat Rhy. Fig. 1 & 1A

A5 D A5 C5 D5

1. White man_ came_ a - cross the_ sea,_ he brought us_ pain_ and
2. fought him_ hard,_ we fought him_ well,_ out on the_ plains_ we

G5 A5 D A5

mis - er - y._ He killed our_ tribes,_ he killed our_ creed,_ he
gave him_ hell._ But man - y_ came_ too much the_ 'cree,'_ oh

C5 D5 G5 A5 G5 D5

took our_ game_ for his own_ need._ We
will we_ ev - er be set_ free._

1. 2. *Riff A & B

*Use in place of last measure of Rhy. Fig. 1 & 1A

Faster ♩= 180

D5 (Refer to chord chart from this point on)

3rd, 4th Verses

D5 *sim.* C5

3. Rid - ing thru dust clouds and bar - ren wastes,_ gal - lop - ing hard on the
4. Sol - dier blue in the bar - ren wastes,_ hunt - ing and kill - ing their

C5 G/B C5 G/B D5

plains._ Chas - ing the red - skins back to their holes,
game. Rap - ing the wom - en and wast - ing the men, the

Riff A

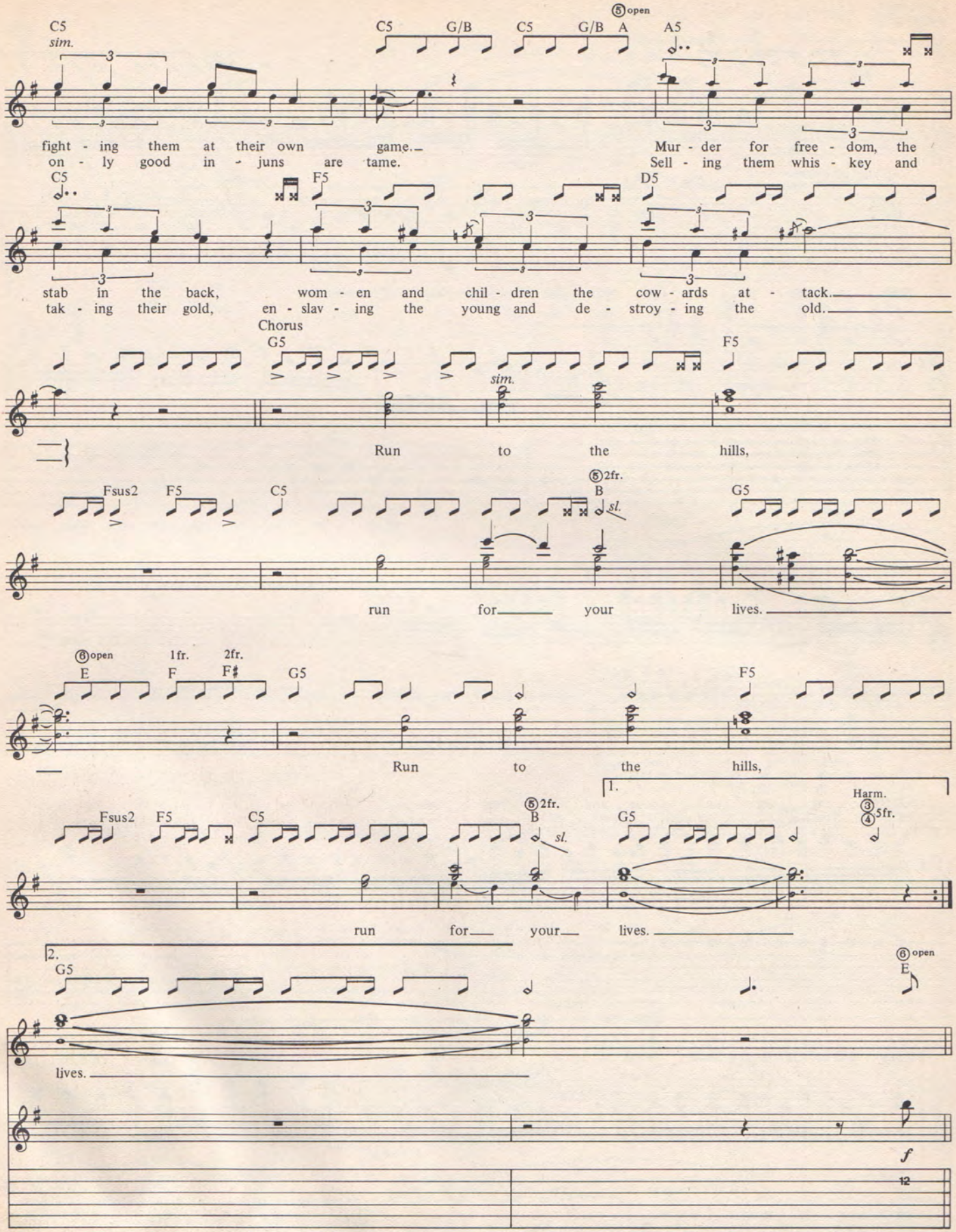
Full Full Full Full 1/2 Full 1/2 Full sl.

8 10 8 10 10 13 10 13 (10 13) (10 13) 12 14

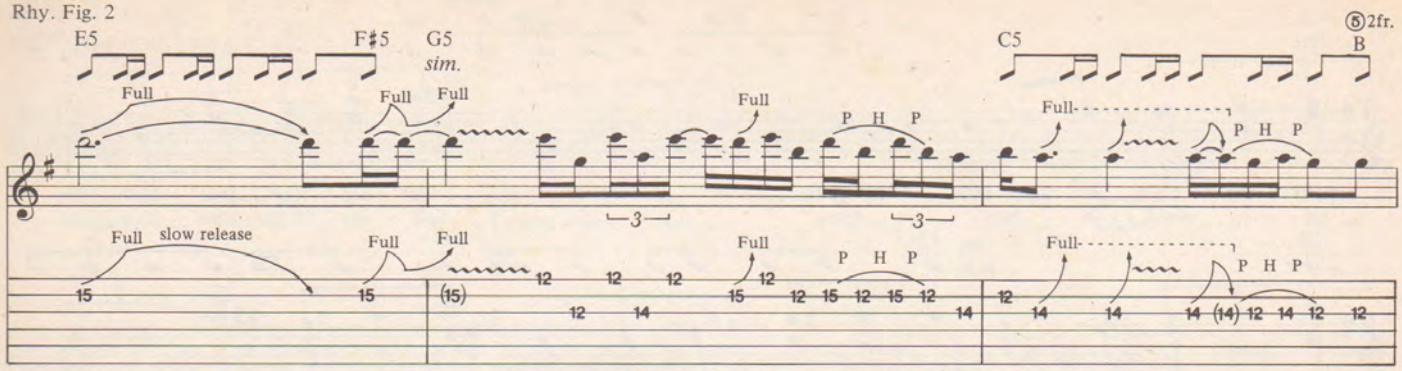
Riff B

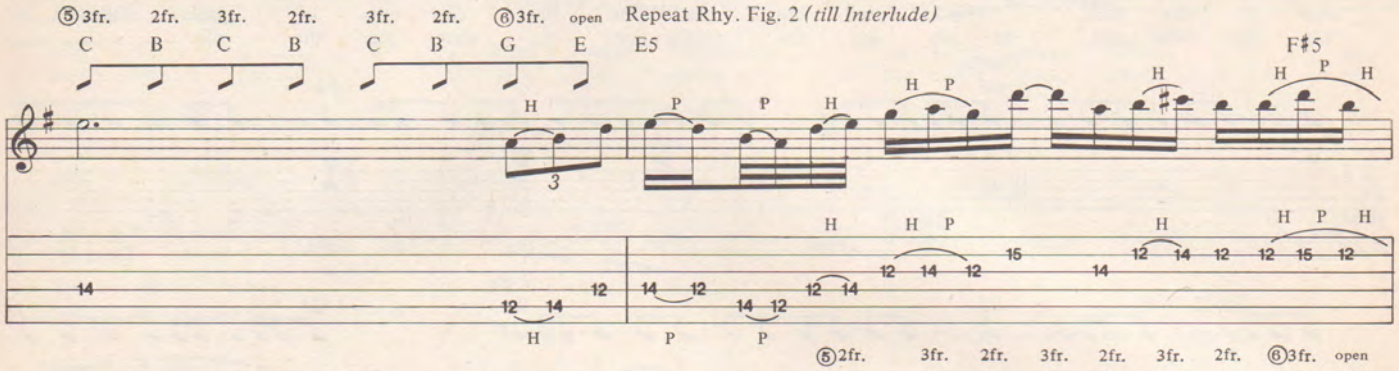
G5 D5

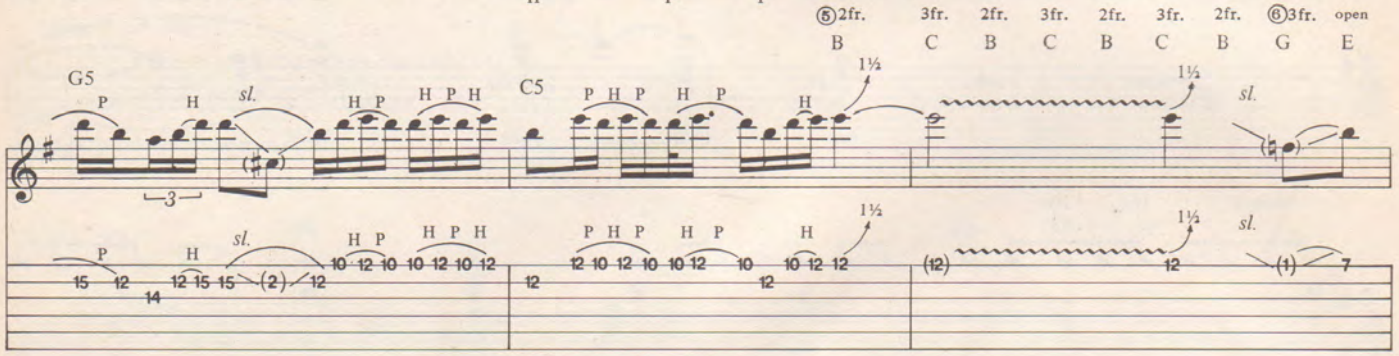
5 5 5 5 7 7 5

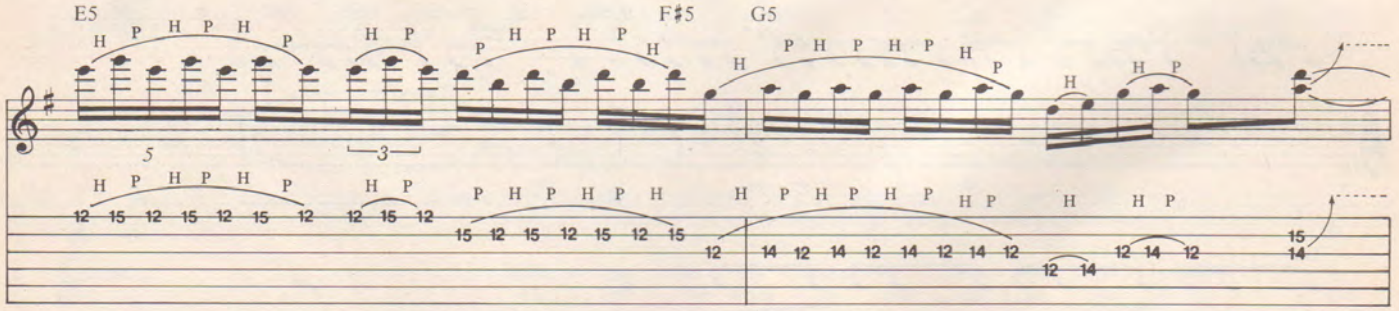

C5
sim.
C5 G/B C5 G/B A
5 open
A5
fight - ing them at their own game.
on - ly good in - juns are tame.
Mur - der for free - dom, the
Sell - ing them whis - key and
C5
F5
D5
stab in the back, wom - en and chil - dren the cow - ards at - tack.
tak - ing their gold, en - slav - ing the young and de - stroy - ing the old.
Chorus
G5
sim.
F5
Run to the hills,
Fsus2 F5 C5
5 2fr.
B
sl.
G5
run for your lives.
6 open
E
1fr.
F
2fr.
F♯
G5
F5
Run to the hills,
1.
Fsus2 F5 C5
5 2fr.
B
sl.
G5
Harm.
3 5fr.
4
run for your lives.
2.
G5
6 open
E
lives.
f
12

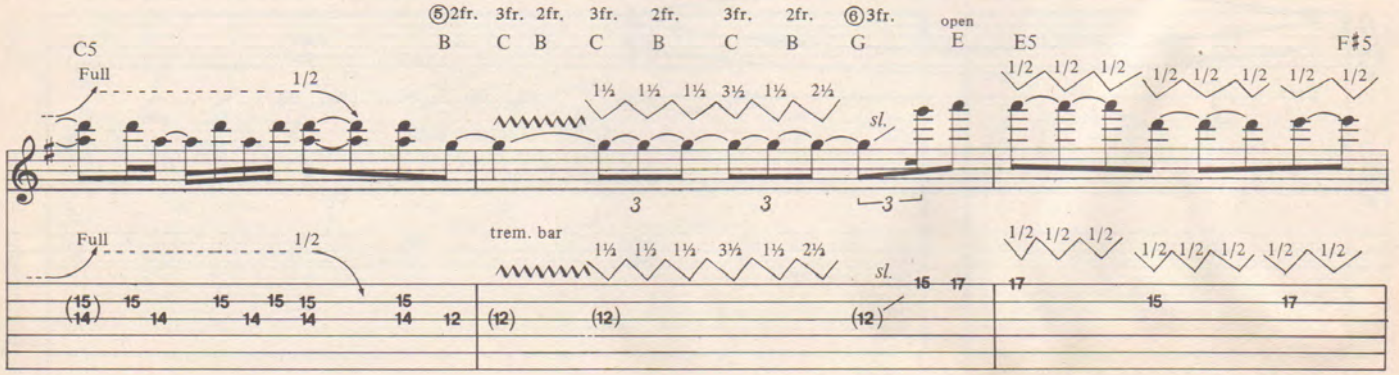
Guitar solo
Rhy. Fig. 2

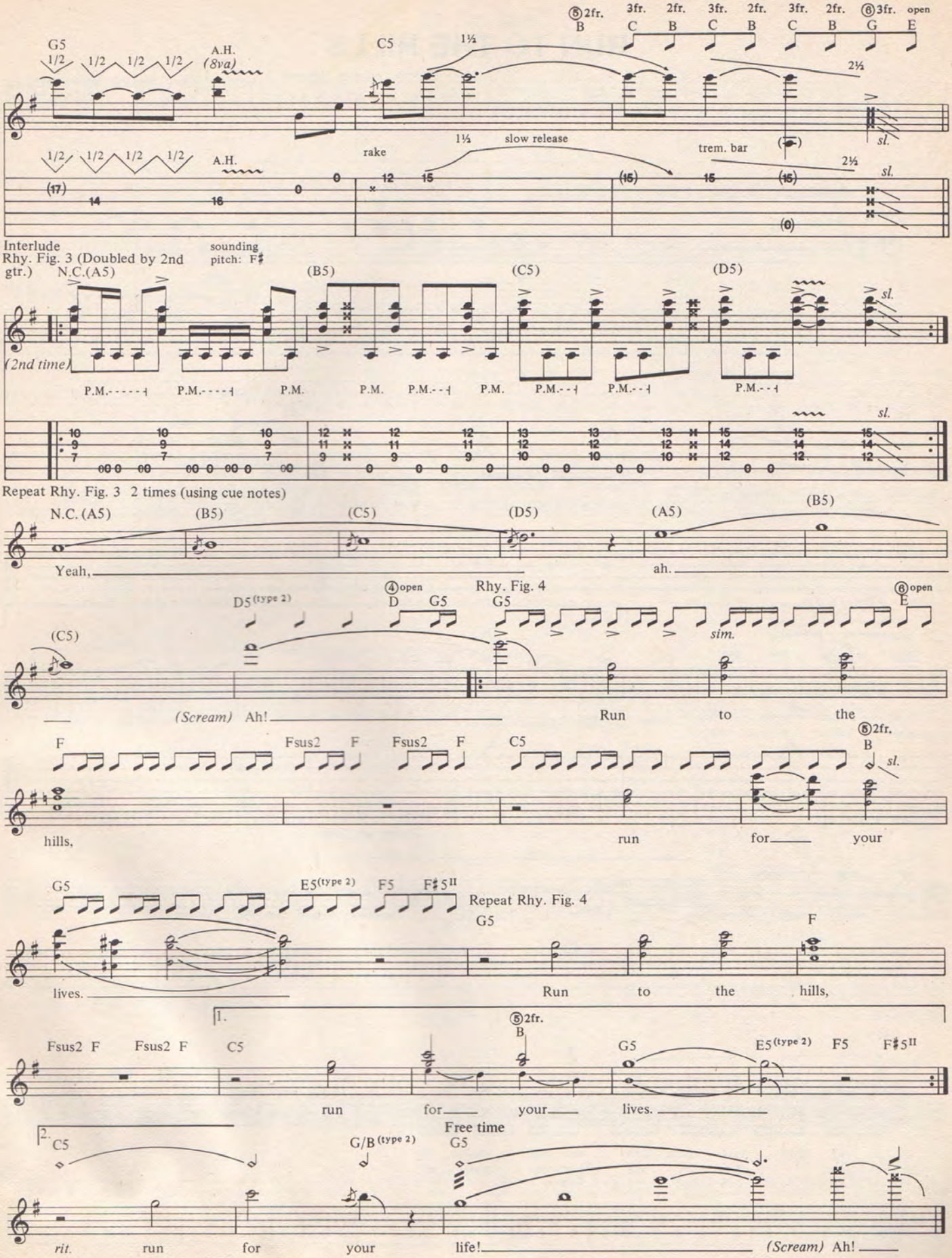








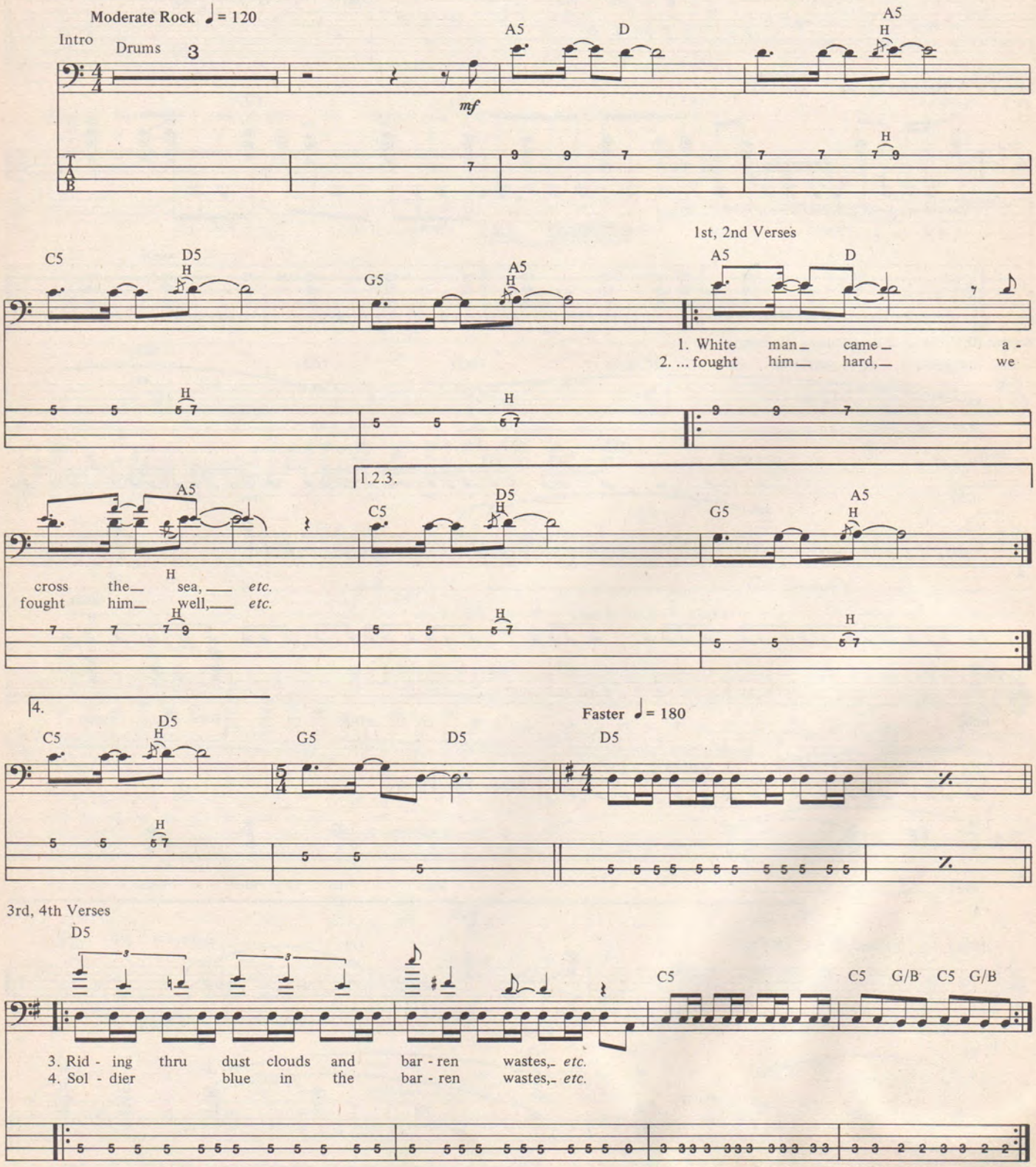



G5
A.H.
(8va)
C5
1½
⑤2fr. B
3fr. C
2fr. B
3fr. C
2fr. B
3fr. C
2fr. B
⑥3fr. G
open E
2½
sl.
rake
slow release
trem. bar
Interlude
Rhy. Fig. 3 (Doubled by 2nd gtr.)
N.C.(A5)
sounding pitch: F♯
(B5)
(C5)
(D5)
(2nd time)
P.M.
Repeat Rhy. Fig. 3 2 times (using cue notes)
N.C. (A5)
Yeah,
ah.
D5 (type 2)
④open D
G5
Rhy. Fig. 4
⑥open E
sim.
(Scream) Ah!
Run to the
F
Fsus2 F
hills,
run for your
E5 (type 2)
F5
F♯5II
Repeat Rhy. Fig. 4
lives.
Run to the hills,
1.
run for your lives.
Free time
2.
G/B (type 2)
rit.
run for your life!
(Scream) Ah!

BASS LINE FOR

RUN TO THE HILLS

Words and music by
Steve Harris



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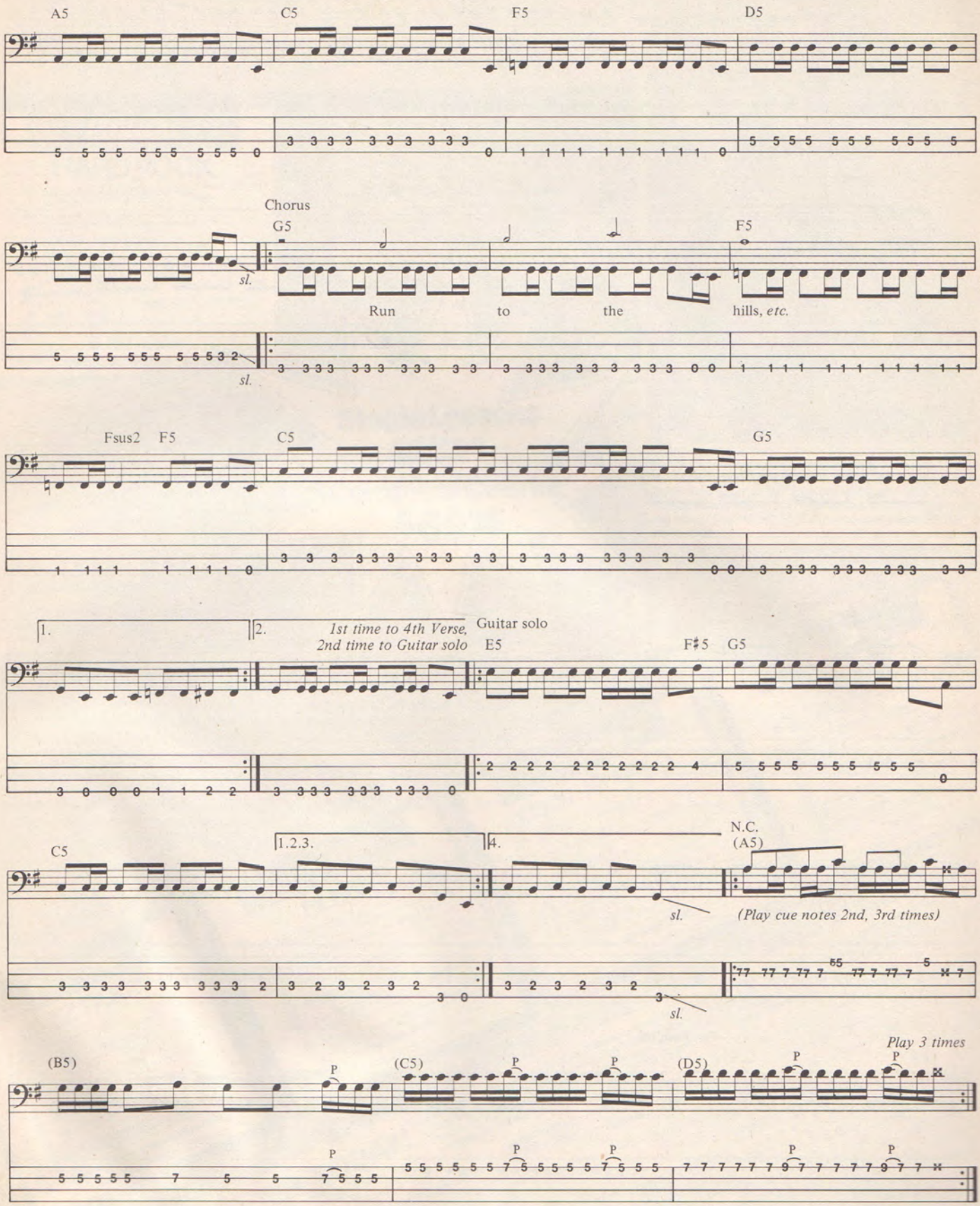
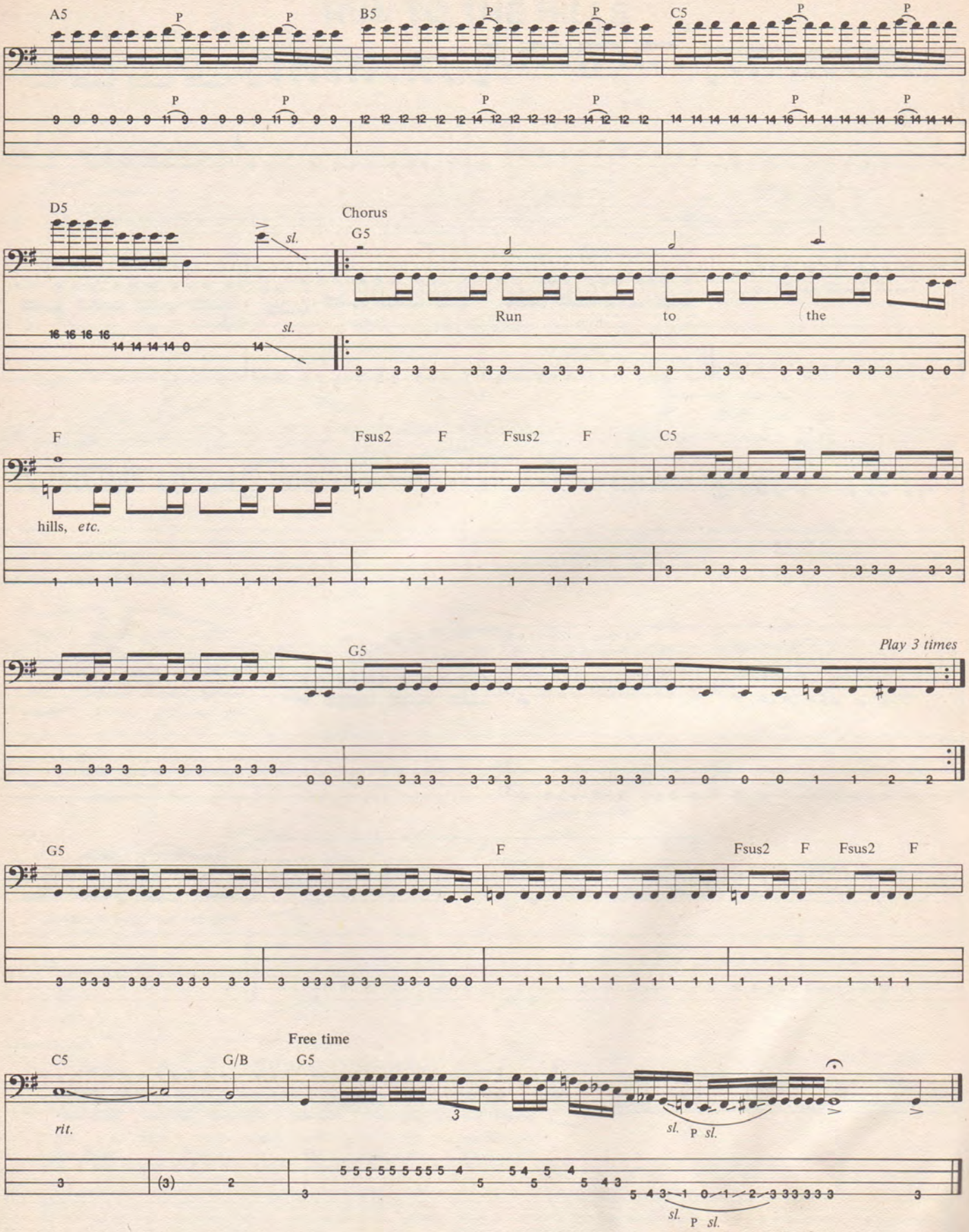

A5
C5
F5
D5
Chorus
G5
F5
sl.
Run
to
the
hills, etc.
Fsus2
F5
C5
G5
1.
2.
1st time to 4th Verse,
2nd time to Guitar solo
Guitar solo
E5
F♯5
G5
C5
1.2.3.
4.
N.C.
(A5)
sl.
(Play cue notes 2nd, 3rd times)
(B5)
(C5)
(D5)
Play 3 times
P


A5
B5
C5
D5
Chorus
G5
Run
to
the
F
Fsus2
hills, etc.
Play 3 times
Free time
G/B
rit.
sl.
P

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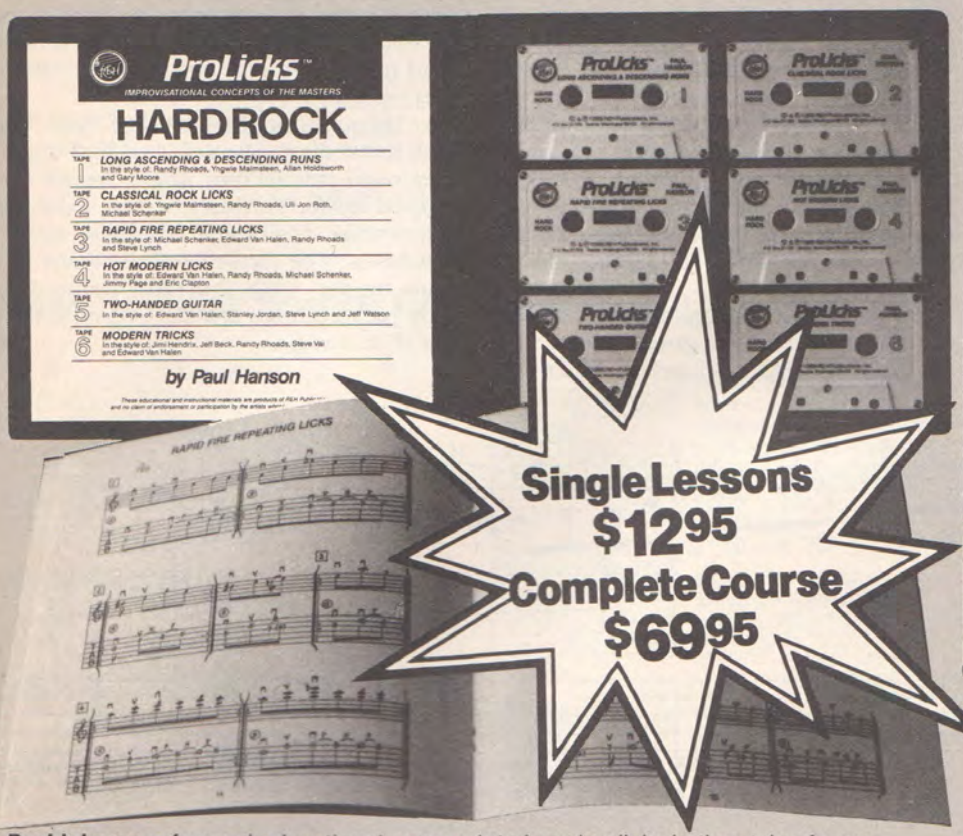

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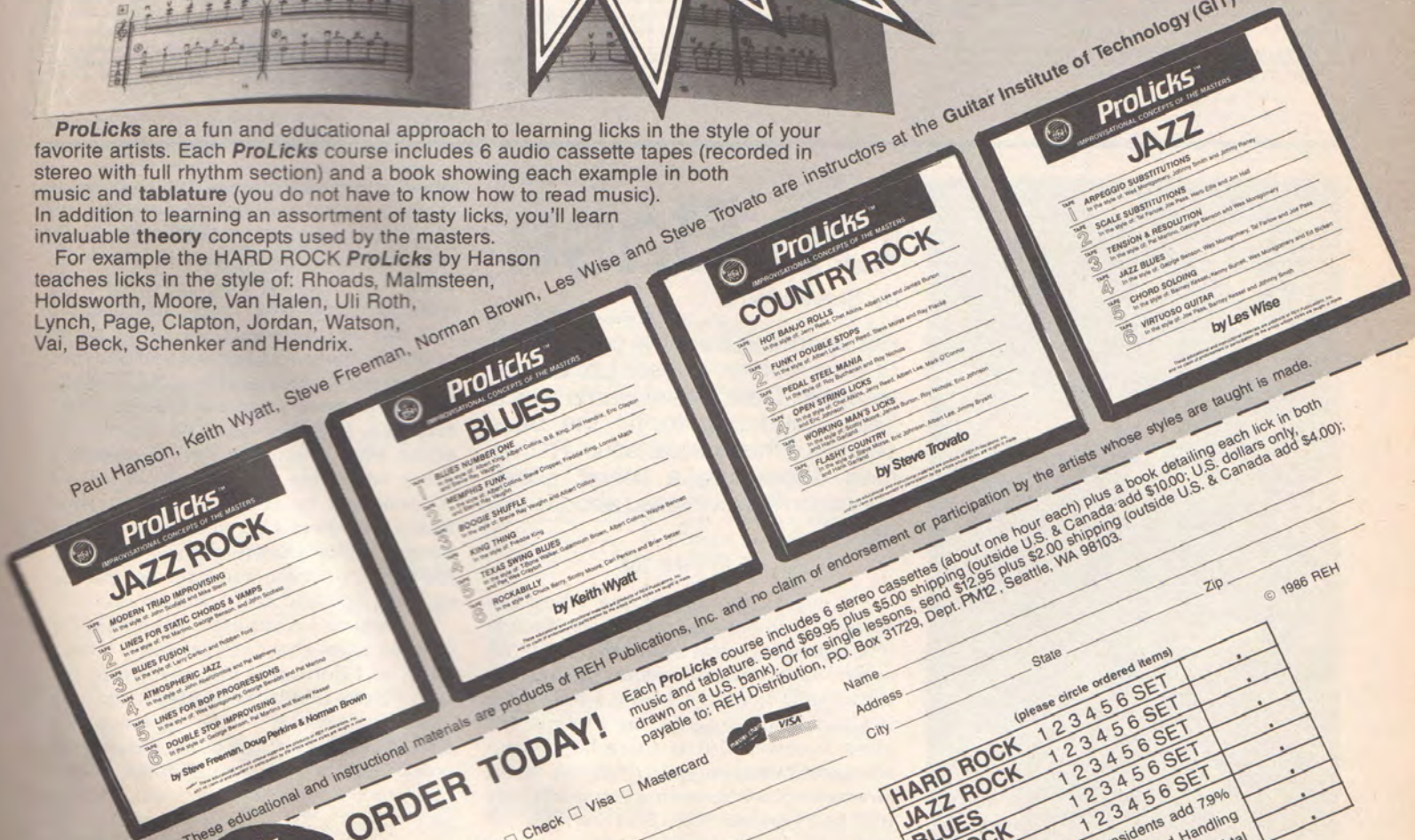

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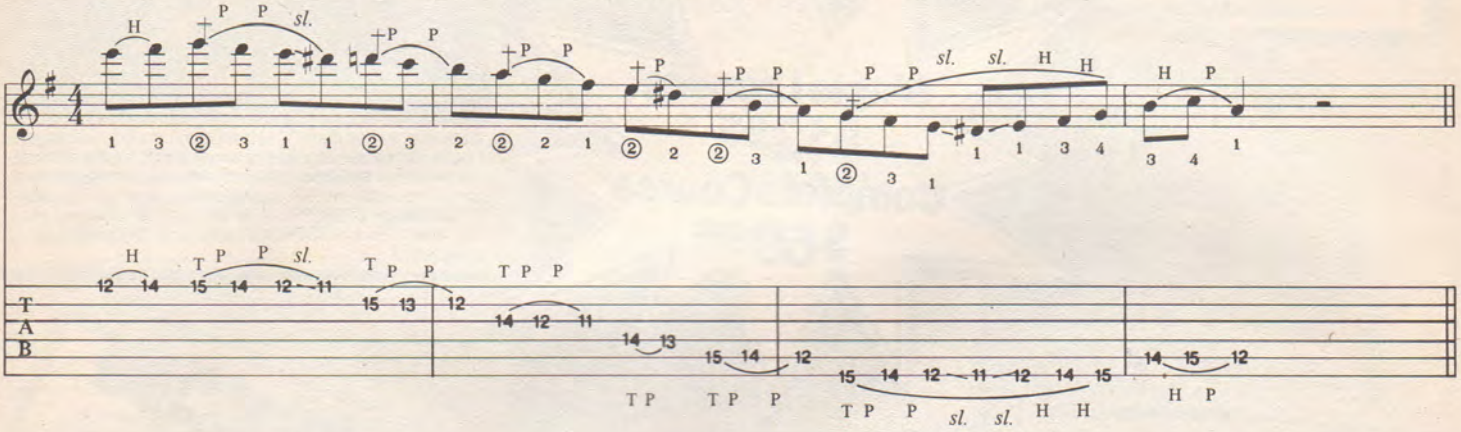
Guitar Secrets By Steve Lynch

Ross Marino

Here's a hammering riff which sounds a little outside but should be useful for soloing. The lick, tabbed out as straight 8th notes, is based on the E harmonic minor scale (with the exception of the D note on the B string 15th fret). With the use of tapping, hammering, pulling-off and sliding you get a smooth, flowing legato style similar to Allan Holdsworth's. I recently used this lick in a song called *The Gang's All Here*, which will be on the third Autograph album (out in early '87).

I used this lick against an A chord, but it will also sound great against E, E minor, or A minor. Record each of these chords and play the lick over each one to see which you like the best. It will sound more or less outside depending on which chord you prefer to use it over (and just how much of an outdoorsman you want to be).

Throughout this lick I've held the pick between my thumb and first finger and used my second finger for all the tapped notes. To describe the fingering I've written the finger numbers under the notes. The circled numbers are the ones tapped with the right hand. The only picked notes are the very first and the third to last. ■



Bill Konerva

On Bass

by Steve Harris

Recuperating from the completion of Iron Maiden's latest Lp, **Somewhere in Time,** Steve Harris was a likely candidate to fill the bass shoes for this special issue. Rather than dispensing a secret, Steve choose to speak instead about soloing.

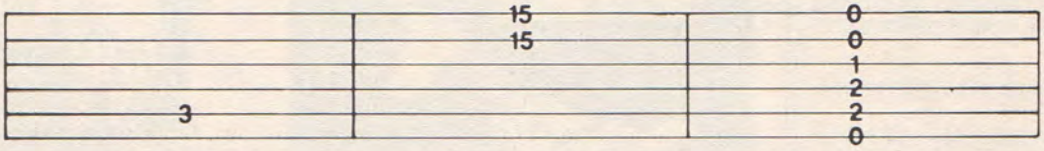
SITTIN' IN

A lot of people ask me when I'm going to do a bass solo. The way I look at it is, I can play what I want to play in the songs, so I'm not interested in showing how flashy I can be during a bass solo. It's too self-indulgent. In a show it's almost expected that there be a drum solo, so almost everyone does one. As far as a bass solo, it's not that I couldn't play one, but I myself don't find the need for it. You play for yourself first, so you enjoy what you play. A close second to that is playing for the audience. If I don't enjoy playing a solo then there's no point. If I play one and don't get off on it, then I don't think the audience will either. I'm lucky I'm in a band where I have the freedom to play what I want. Iron Maiden is a mix of influences. We don't try to sound like any of them, but bits do come out naturally. The stuff we play is heavy, like Purple, but there are different time changes, like in Tull. The harmonies come from Wishbone Ash. **Argus** is a great Wishbone Ash album which I'd recommend to anybody. It's not that heavy, but there's no mistaking the guitar playing as being good, and the songs are excellent. It was voted the best album of '73 in England and I think it was.

Because I compose on the bass I'm playing lines that interest me to begin with, so I don't feel the need to play a solo. Then again if a song needs one note lines, then that's what it needs and I don't need to play any more. On some of our stuff I don't play much more than it takes to keep the bottom down. There's an old saying that goes, it's not what you put in but what you leave out. That's true. ■

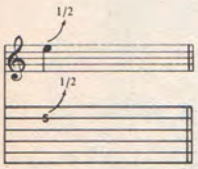
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

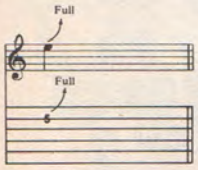


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

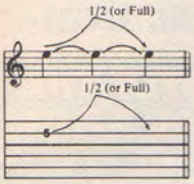
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



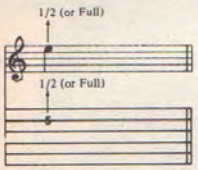
BEND: Strike the note and bend up ½ step (one fret).



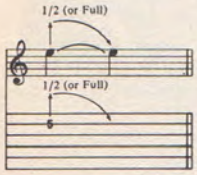
BEND: Strike the note and bend up a whole step (two frets).



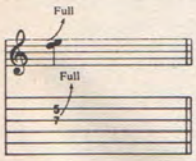
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



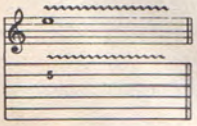
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



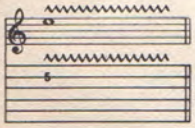
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



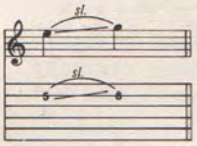
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



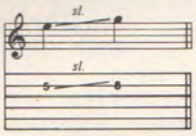
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



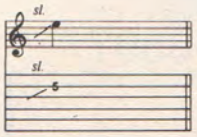
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



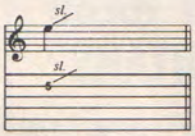
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



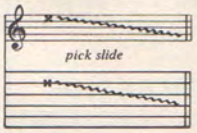
SLIDE: Same as above, except the second note is struck.



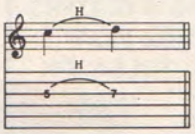
SLIDE: Slide up to the note indicated from a few frets below.



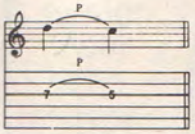
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



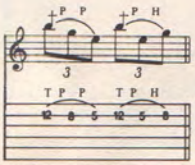
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



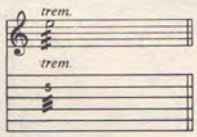
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



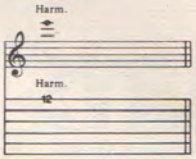
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



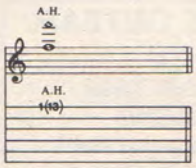
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



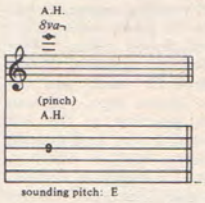
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



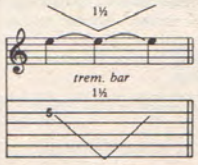
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



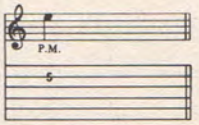
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



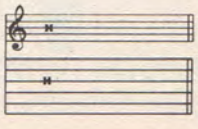
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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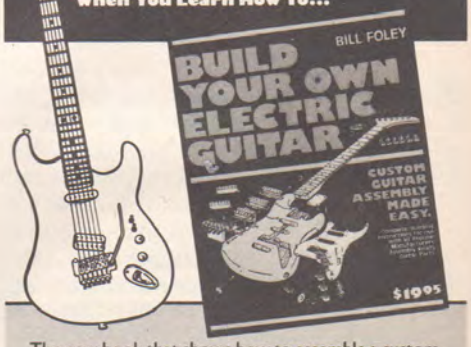

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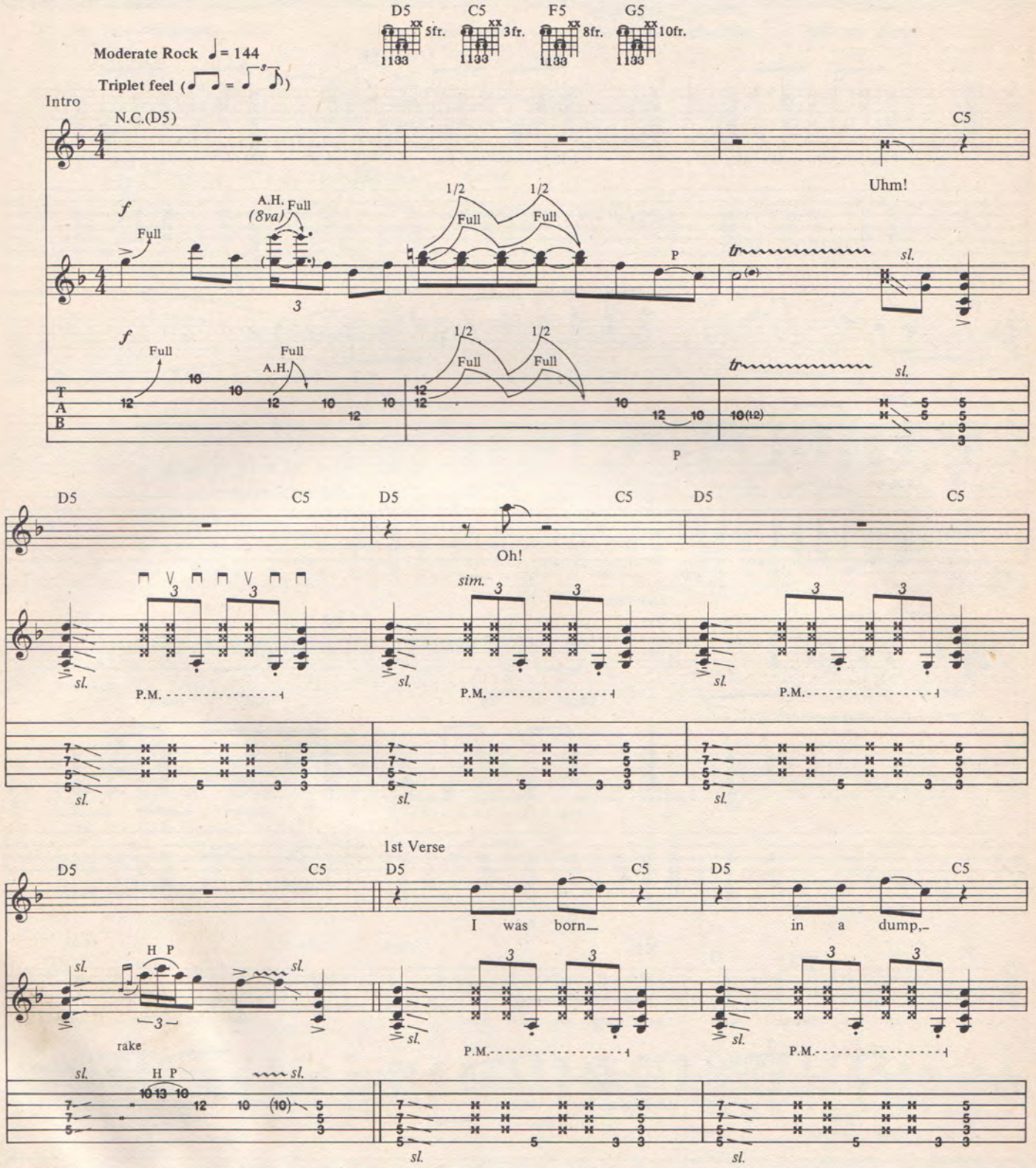
TOBACCO ROAD

As Recorded by David Lee Roth
(From the album EAT 'EM AND SMILE/Warner Bros.)

Words and music by
John D. Loudermilk



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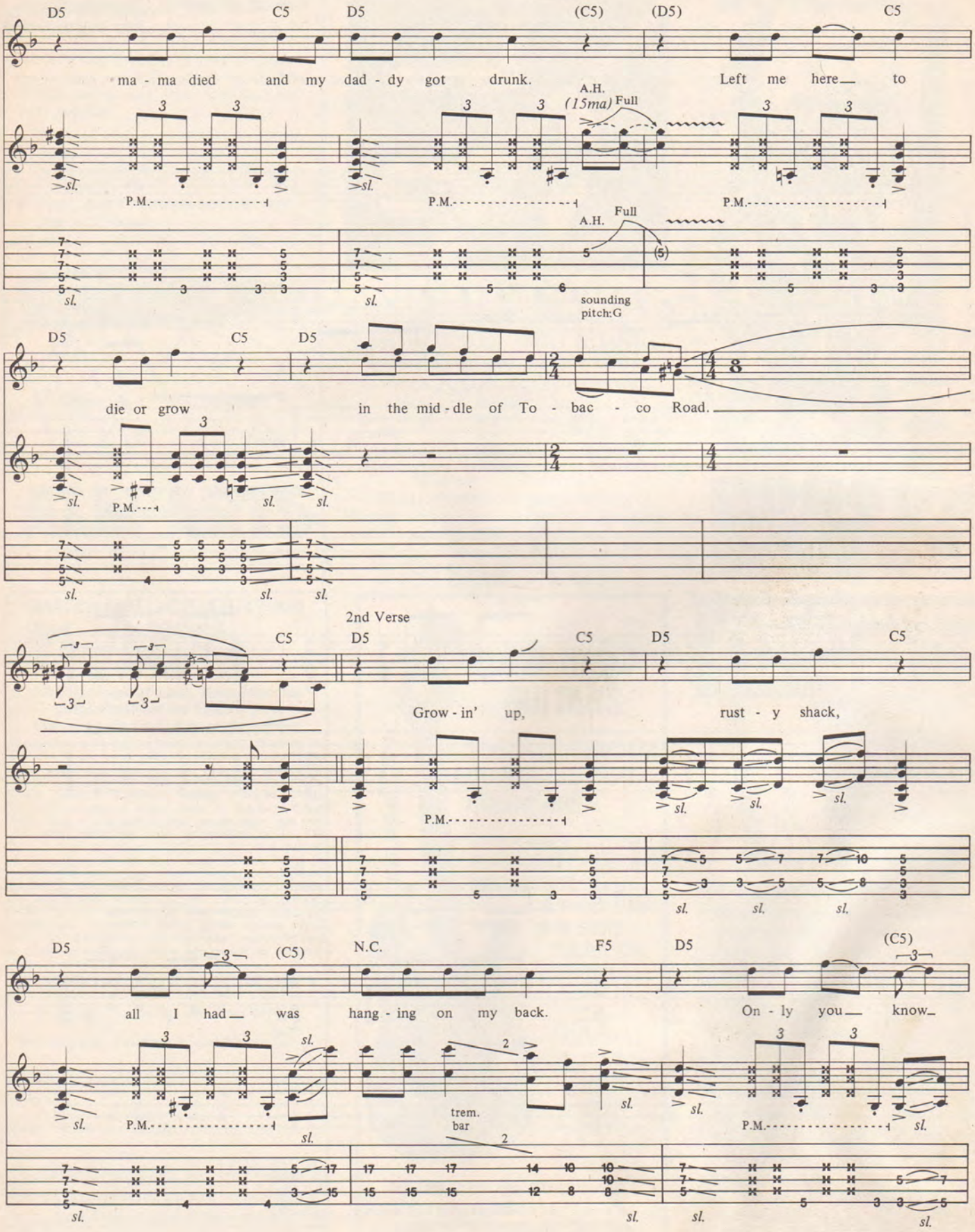
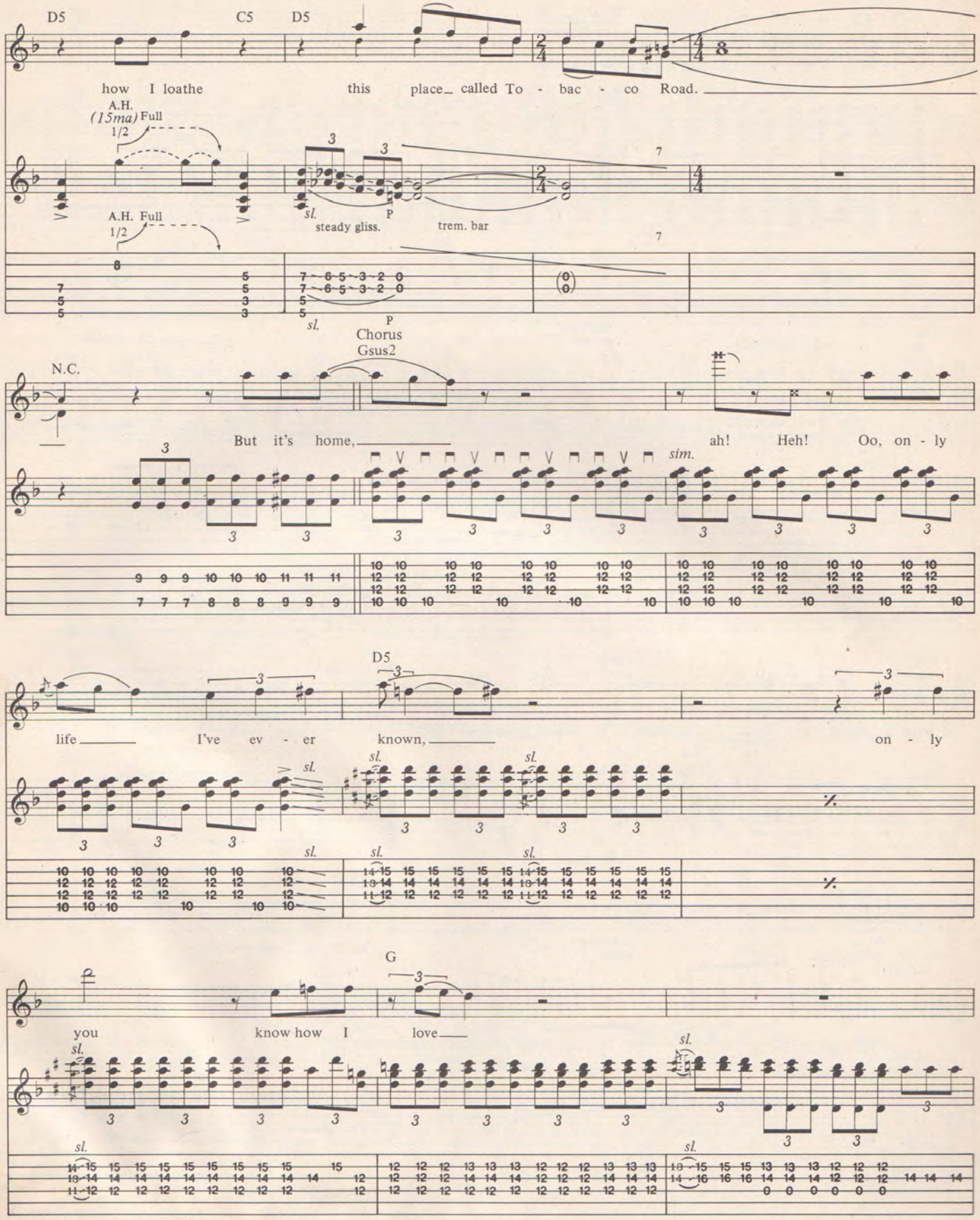
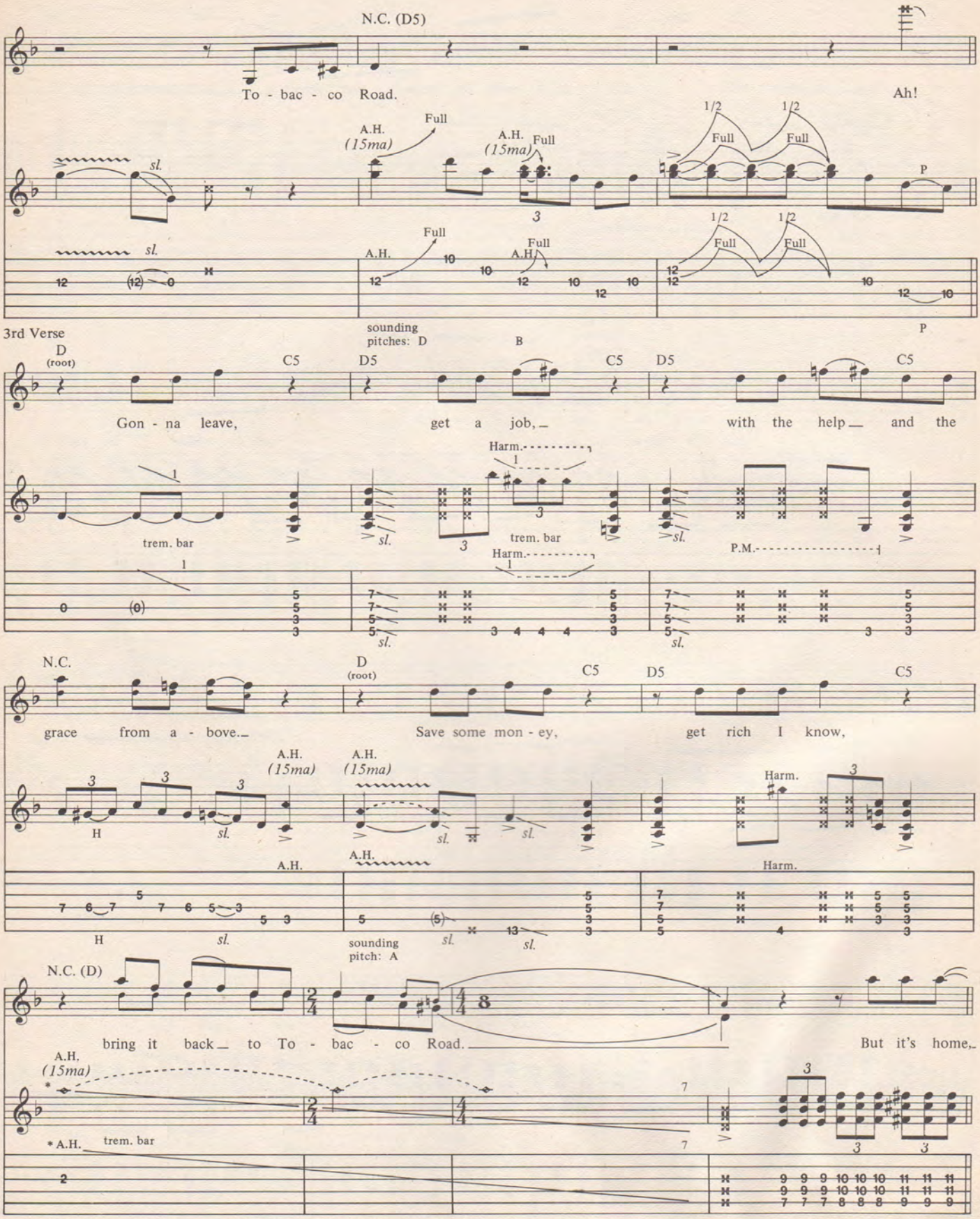
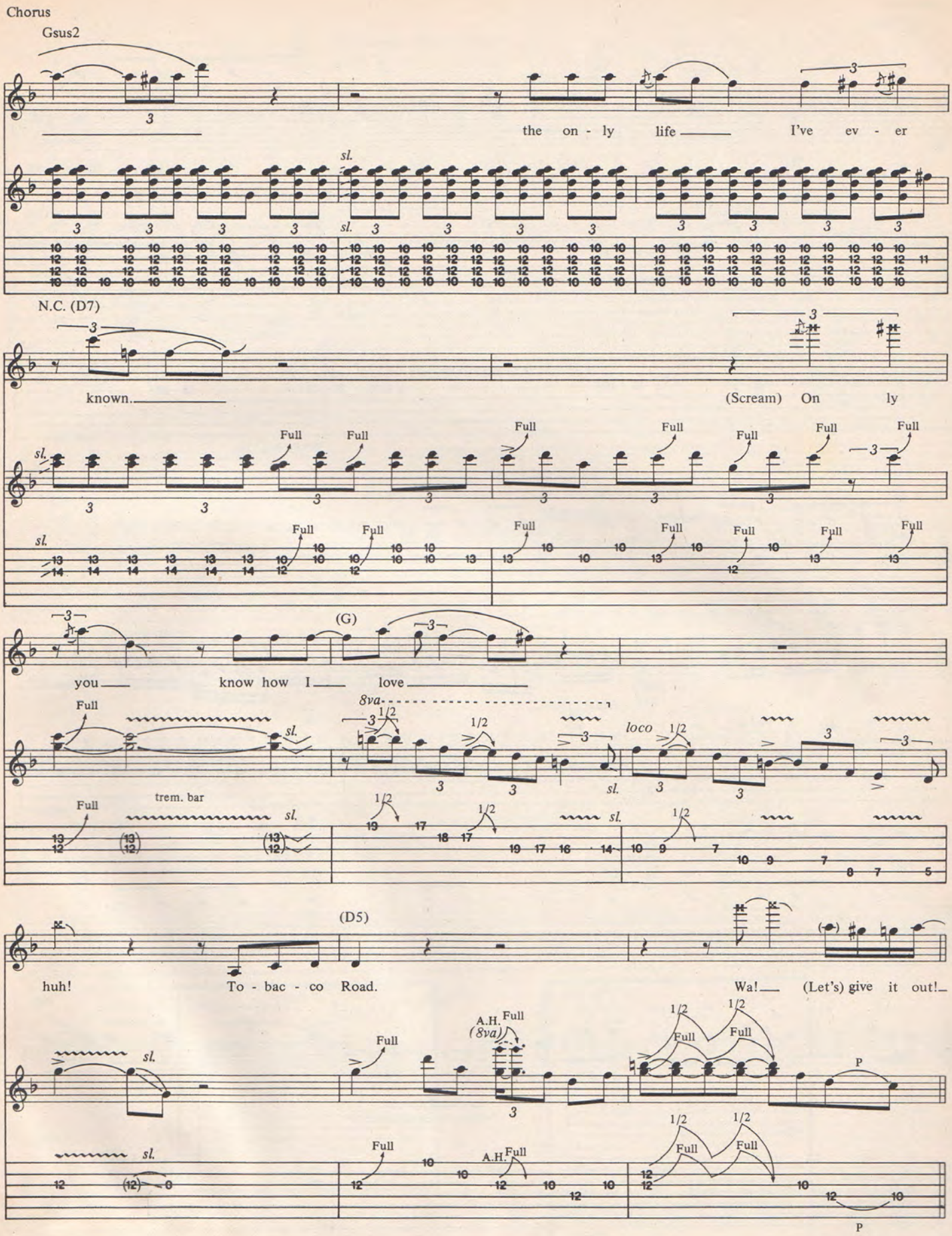

D5 C5 D5 (C5) (D5) C5
ma - ma died and my dad - dy got drunk. Left me here to
A.H. (15ma) Full
P.M.
A.H. Full
sounding pitch:G
D5 C5 D5
die or grow in the mid - dle of To - bac - co Road.
2nd Verse
C5 D5 C5 D5 C5
Grow - in' up, rust - y shack,
D5 (C5) N.C. F5 D5 (C5)
all I had was hang - ing on my back. On - ly you know
trem. bar

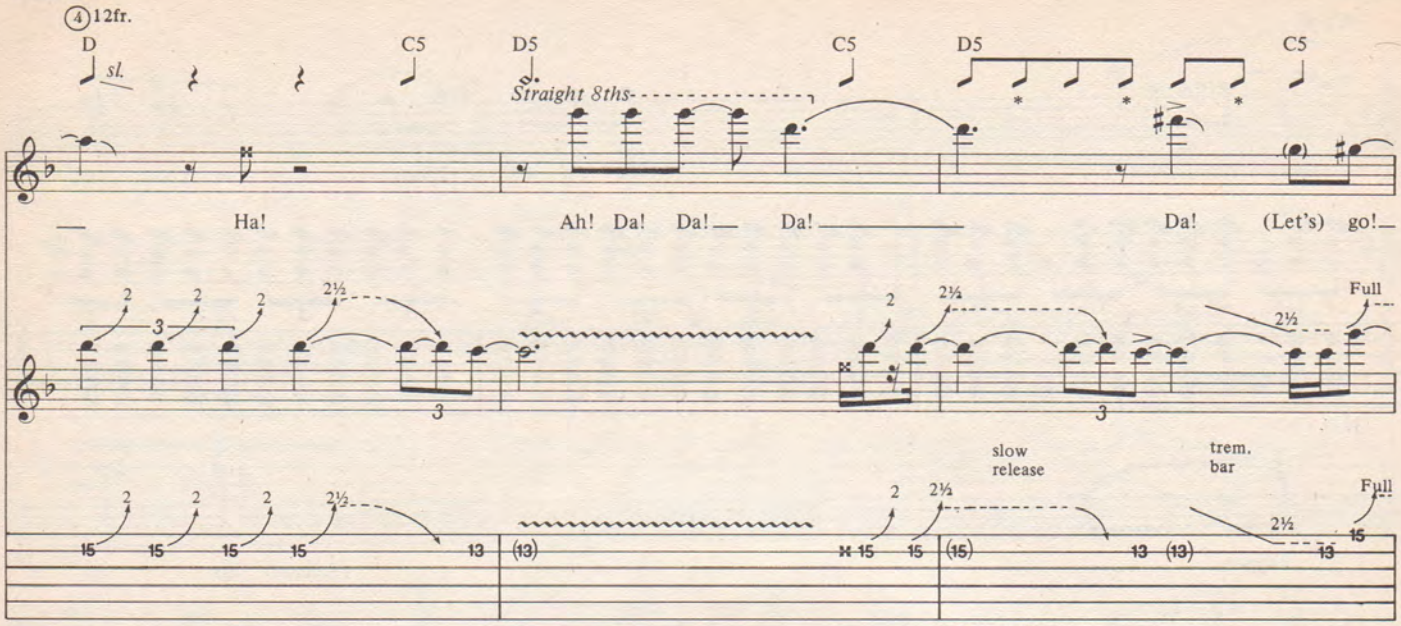

D5
C5
D5
how I loathe this place called To - bac - co Road.
A.H. (15ma) Full 1/2
A.H. Full 1/2
sl.
steady gliss.
trem. bar
Chorus
Gsus2
N.C.
But it's home, ah! Heh! Oo, on - ly
sim.
D5
life I've ev - er known, on - ly
G
you know how I love



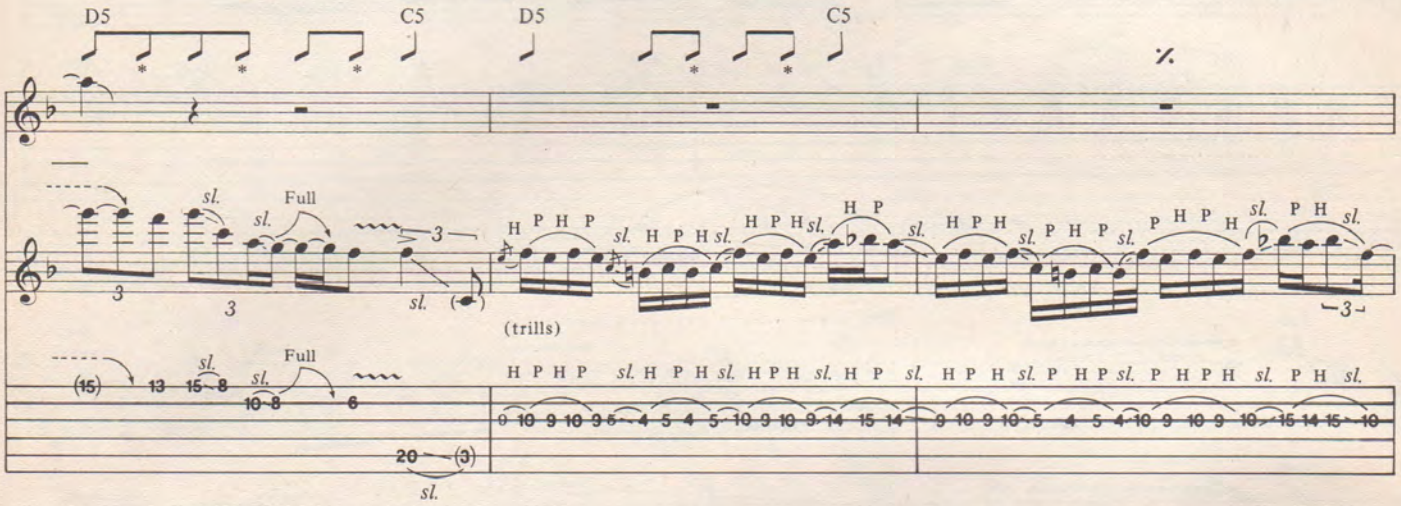
*Allow open stgs. to ring sympathetically to produce supplementary pitches.

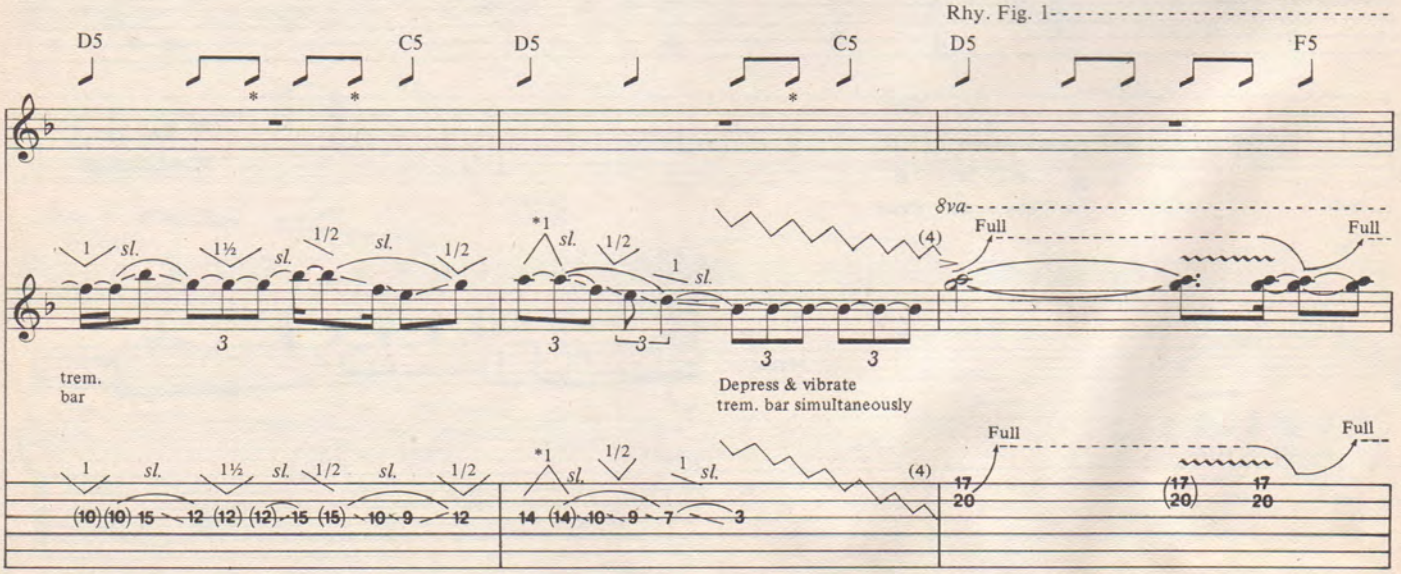

Chorus
Gsus2
the on - ly life I've ev - er
sl.
N.C. (D7)
known.
(Scream) On ly
Full
(G)
you know how I love
8va
1/2
loco
trem. bar
(D5)
huh! To - bac - co Road.
Wa! (Let's) give it out!
A.H.
(8va)
P

Guitar solo



*Strike A (6) 5fr.





*Pull trem. bar up

Repeat Rhy. Fig. 1 (2 times)

D5 G5 F5 D5 F5 D5 G5 F5

sl.

Wa!

8va

Full Full 2½

sl. sl. sl.

Full Full slow bend 2½

sl. sl. sl.

*Depress stg. against front pickup (produces F on a standard Stratocaster).

D5 F5 D5 G5 F5

8va

pick sl.

D5 F5 w/Fill 1 N.C. 4th Verse w/Fill 2 D5 C5

Ah! Bring that dy - na - mite,

loco A.H. (8va) 8va

sl. sl. sl. tr

A.H. slow bend

sl. sl. sl. tr

Fill 1

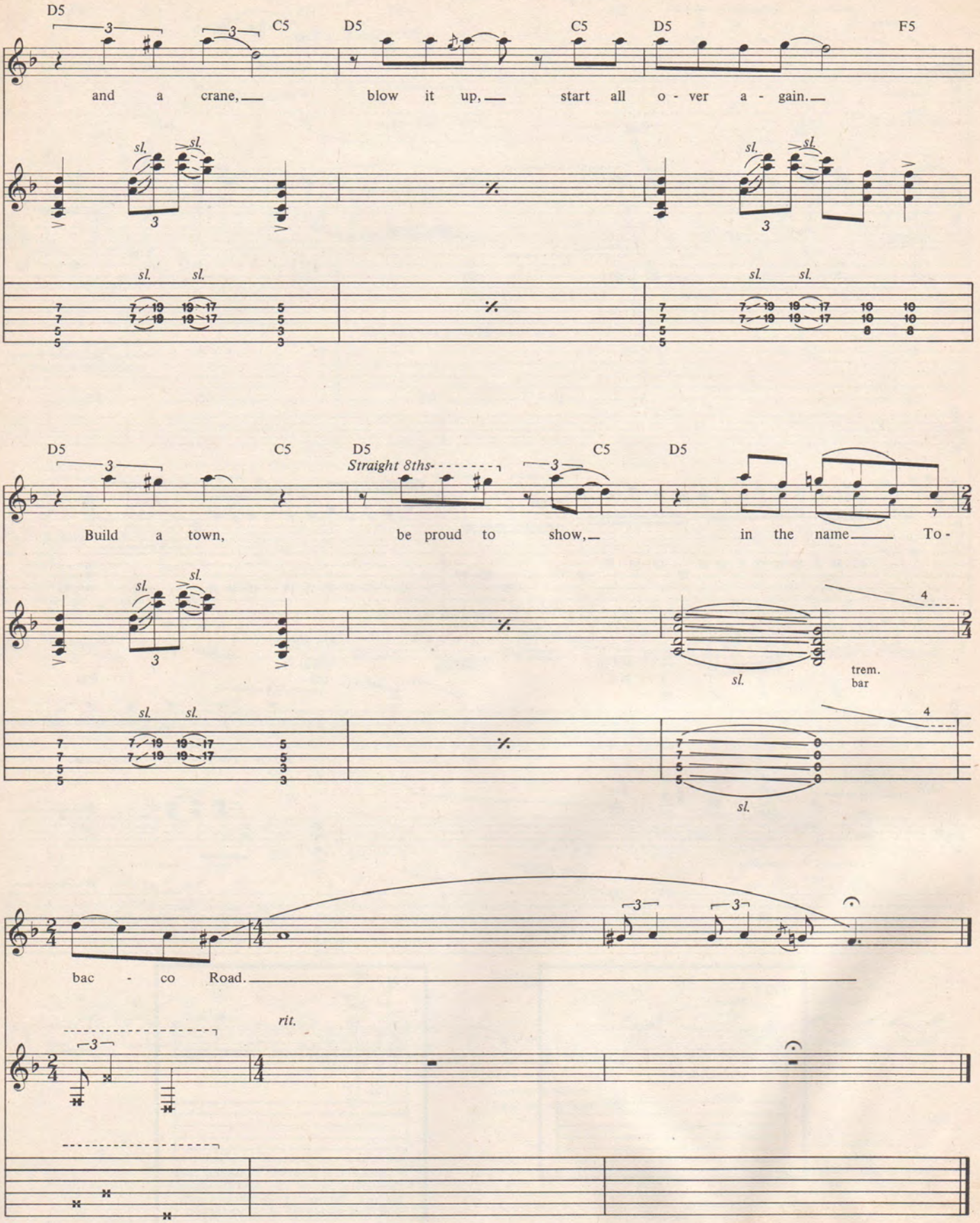
Harm. 1½

trem. bar

Harm. 1½

Fill 2 8va

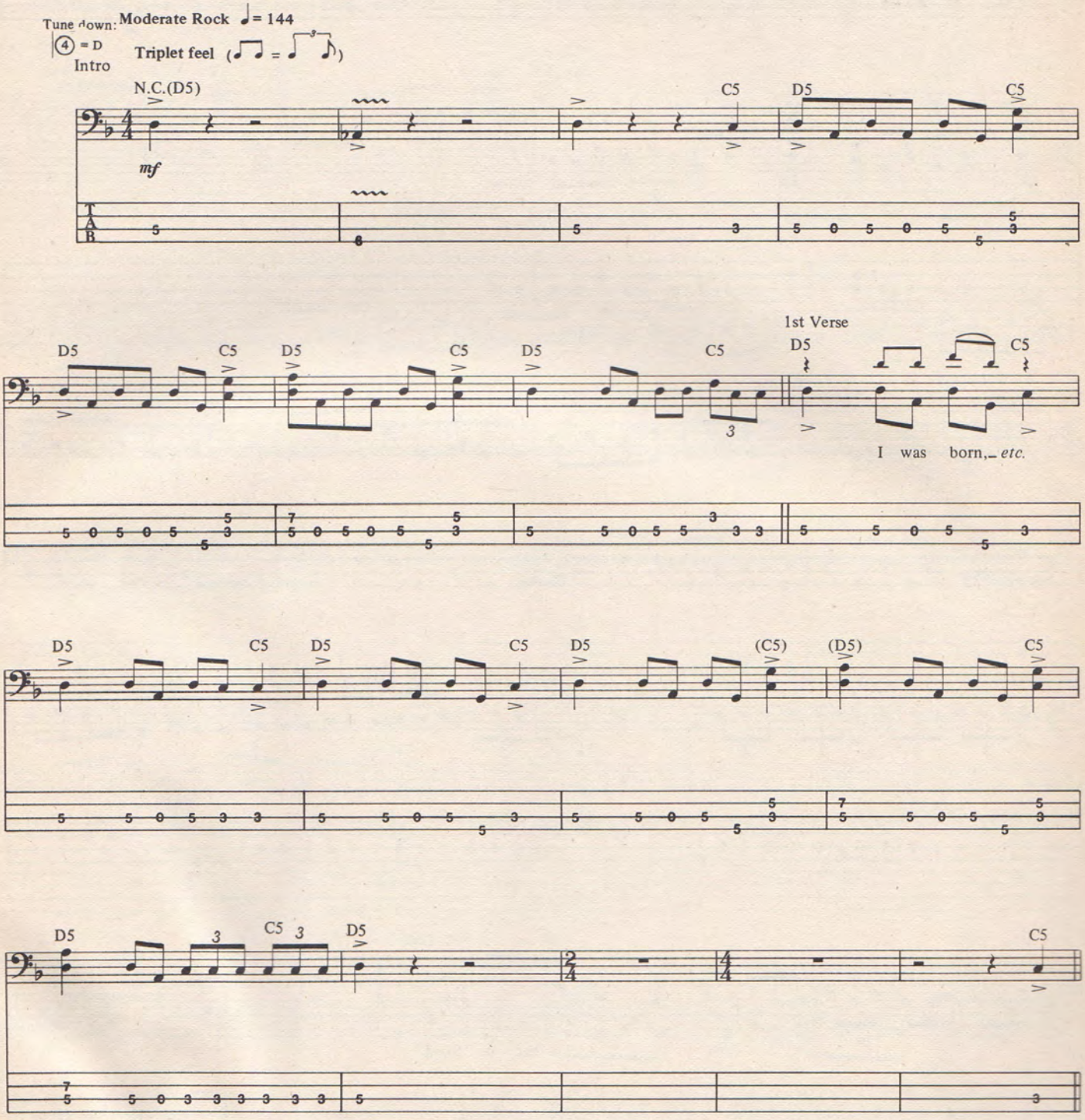
** This note is produced by tapping onto the fretboard at the 22fr. with the edge of the pick. The bend of two whole steps is held from the last bar of the guitar solo section.


D5
C5
D5
C5
D5
F5
and a crane, blow it up, start all o - ver a - gain.
sl.
Straight 8ths
Build a town, be proud to show, in the name To -
trem. bar
bac - co Road.
rit.

BASS LINE FOR

TOBACCO ROAD

Words and music by
John D. Loudermilk



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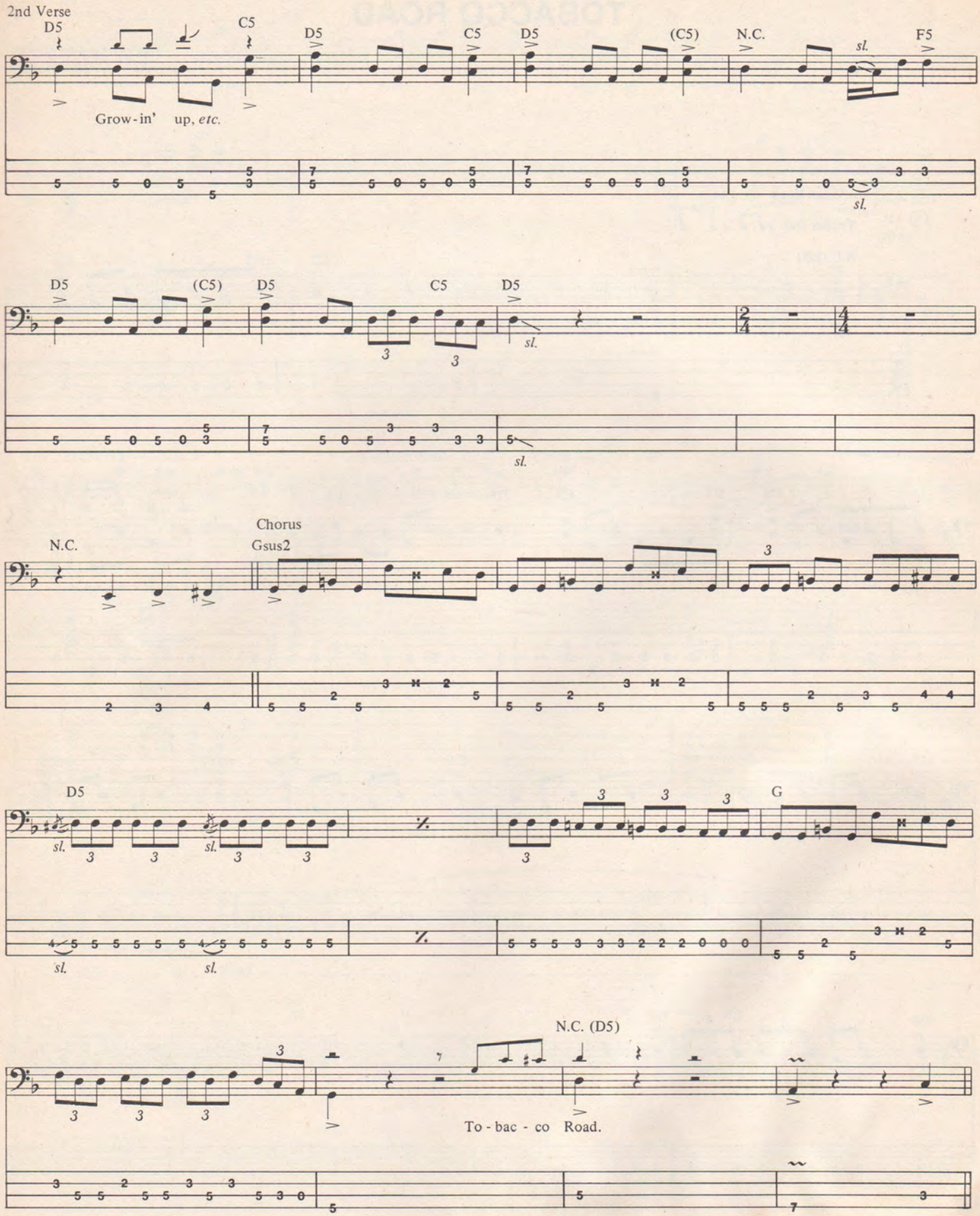

2nd Verse
D5
C5
D5
C5
D5
(C5)
N.C.
F5
Grow-in' up, etc.
sl.
D5
(C5)
D5
C5
D5
sl.
N.C.
Chorus
Gsus2
D5
G
N.C. (D5)
To-bac-co Road.

3rd Verse

D (root) C5 D5 C5 D5 C5 N.C. H

Gon - na leave, *etc.*

D (root) C5 D5 C5 N.C. (D)

Chorus

Gsus2 sl.

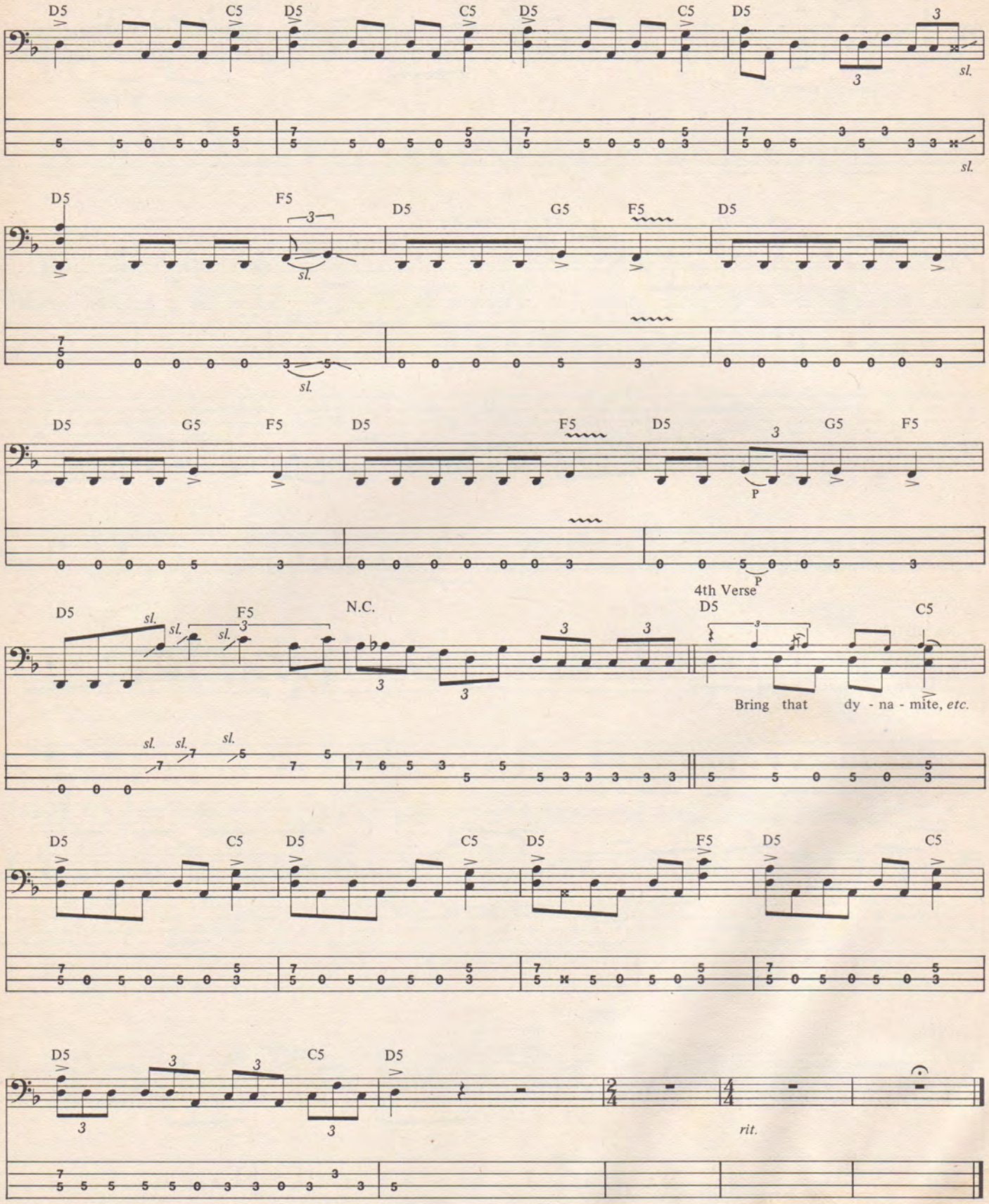
N.C. (D7) (G)

(D5)

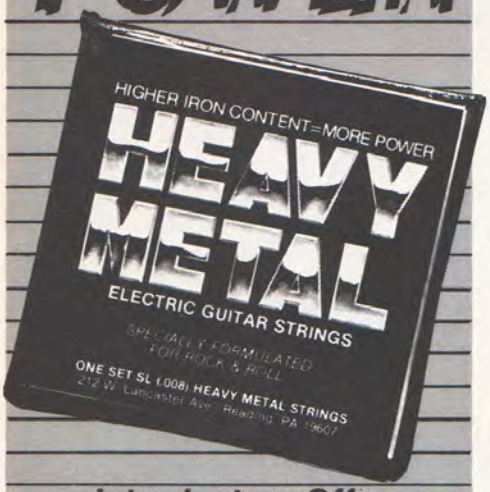
To - bac - co Road.

Guitar solo

D C5 D5 C5 D5 C5 D5 C5


D5
C5
F5
G5
N.C.
sl.
P
4th Verse
Bring that dy - na - mite, etc.
rit.

FEEL THE POWER



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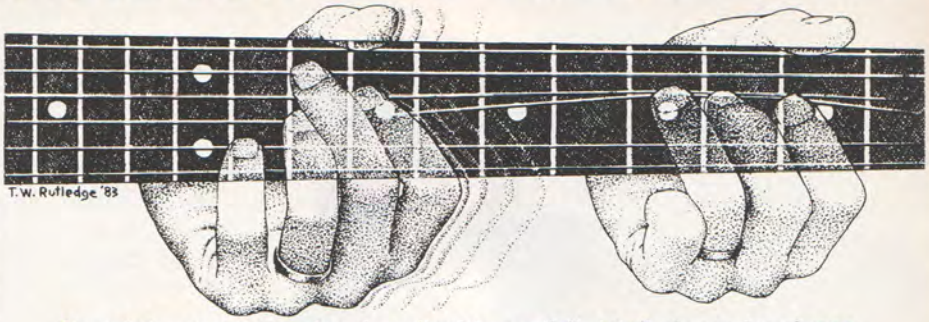

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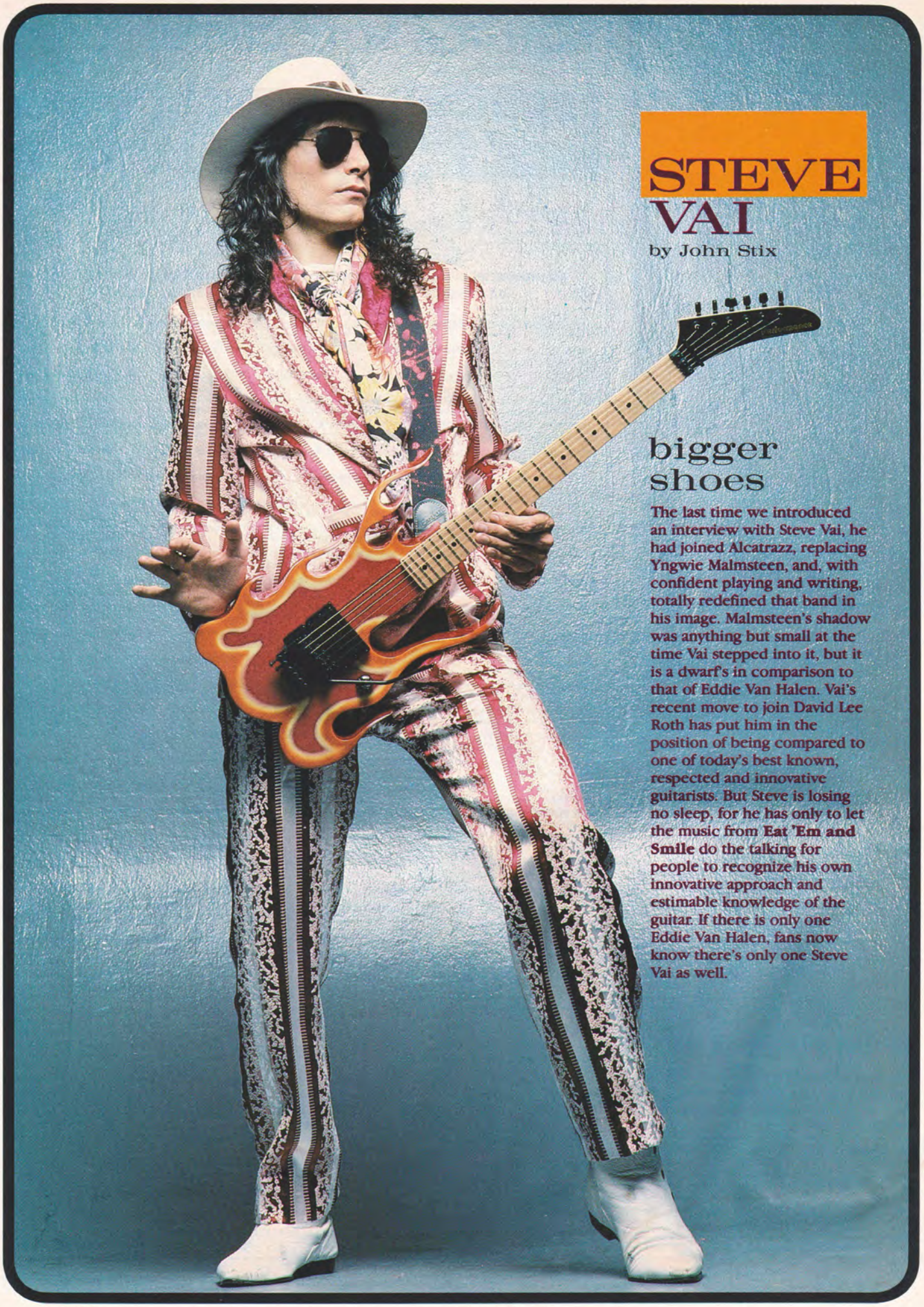


STEVE VAI

by John Stix

bigger shoes

The last time we introduced an interview with Steve Vai, he had joined Alcatrazz, replacing Yngwie Malmsteen, and, with confident playing and writing, totally redefined that band in his image. Malmsteen's shadow was anything but small at the time Vai stepped into it, but it is a dwarf's in comparison to that of Eddie Van Halen. Vai's recent move to join David Lee Roth has put him in the position of being compared to one of today's best known, respected and innovative guitarists. But Steve is losing no sleep, for he has only to let the music from **Eat 'Em and Smile** do the talking for people to recognize his own innovative approach and estimable knowledge of the guitar. If there is only one Eddie Van Halen, fans now know there's only one Steve Vai as well.

When last we spoke at length, it was the end of Alcatrazz and you had already secured a solo record deal with Capitol records. Were you working on a solo album when David Lee Roth came knocking at the door?

Capitol approached me to do the solo record before the thing with Dave came up. But the type of solo record I want to do with Capitol doesn't really have anything to do with the type of music I would play with Dave or Alcatrazz. It will be reminiscent of some of the guitar things I've done on the **Flexible** albums. There will be a lot of guitar playing on it and some vocal stuff. I can write in many different styles and enjoy playing in that manner too. I must say that my first commitment is to this band and that any solo project is merely an extra outlet. I wouldn't give up my rock 'n' roll side for anything. That is the majority of my personality.

How were you approached to join Dave?

When I first heard that Dave was looking for a band, I knew I was going to be in it, but it was months before he called me. I had met him before but when he finally called I was on my way out to go on tour with Alcatrazz. I was in the shower and the phone rang. There was nobody in the house so I had to answer it. I walk into the living room, dripping with soap, pick up the phone and hear, "Hey man, this is David Lee Roth. How ya doin', Steve? I'm making a movie and I'm looking for some music. Would you like to come down and write a song for the movie?" I said sure, but I'm going out on the road right now with Alcatrazz. He said to give him a call when I got back. While I was out on the road, I wrote most of the songs that are on the record.

So these songs are well over a year old?

They were just licks that I would play and save for rehearsal. A lot of the stuff was done a long time ago but we were working on Dave's movie.

While we're on that subject, at what point did you work on the film *Crossroads*?

That took place last summer ('85) before the Alcatrazz tour. As a matter of fact, we were juggling dates to do the filming. Because of situations beyond, Alcatrazz never really got a chance to tour, but working on ***Crossroads*** was great. I love all types of artistic experiences.

Besides your own parts, did you play any of the kid's parts, too?

In the duel sequence, when he goes into the fast classical thing, I played all those parts in the studio and tripled them. I also wrote the classical music that is in the movie, but none of what I wrote or played is on the soundtrack. However, I'm getting a lot of response from it. Every few weeks I get a call to do a movie score. I've also gotten a lot of offers to act. I have to turn them down right now because of the tour.

What did Dave hear of yours that led him to call?

He heard my solo albums. Ted Templeman pushed me on him. Ted had heard my solo albums and loved them. He was in the middle of an Aerosmith mixdown and my roadie, Elwood, was working with Aerosmith at the time. Elwood had a copy of my tape and for some reason the guys in Aerosmith wanted to hear it. They stopped their session and listened to the whole album. As I was told, Ted took the tape and messengered it immediately to Dave. Dave also saw the Alcatrazz video and basically started hearing my name from a lot of people.

Tell me about your first musical meeting of the minds?

Dave has a very powerful personality, but I wasn't nervous. When it's a high pressure thing I'm usually calm. When it's low pressure I'm usually nervous. Dave said, what have you got? I threw a piece out and showed Bill the lick. The moment we started jamming it sounded great. It turned into a song that we still have under wraps. We have a whole bunch of stuff, maybe 40 songs that I had written. When I got in the band Dave had already gotten music from other people. He wasn't sure what type of a writer he was going to get or what to expect from someone like me.

What became the first song?

The very first song was *Big Trouble*. When David and I got together I pretty much played *Big Trouble* verbatim. I wrote that song in about a minute in a hotel room in Albuquerque.

That and *Ladies Night in Buffalo* have some of your best guitar playing.

I happen to like *Big Trouble* the best. It's a very sexy song and it moves really well. I feel I'm part of my instrument when I play it. It kind of takes over. On that, I just picked up my guitar in a hotel room and played the song. It was amazing the way it came out. It was a gift from God. This was right after I spoke with Dave and I thought David Lee Roth and plop, the song came out. It's the same thing with *Goin' Crazy*—bap, it was there. *Elephant Gun* we constructed a lot. Dave helped construct the songs. It's a real joint effort. I come in with the parts, a skeleton, and he knows what he wants to hear.

Let's go over the songs one by one. I'd like your impressions of the tune and what it's like to play it. For example, on *I'm Easy*, did Dave just say he wanted a blues?

Ted Templeman came up with that song. It's an old R&B song by a guy named Billy Fields. Ted knows Dave really well and the song had Dave written all over it. I said we've got to blow some horns on this thing, so I wrote a big band chart for it. For the solo they almost had to force me to play on it because I have such a bad outlook on my blues playing. I never played the blues or considered myself a blues player. It started out where I did a comp track with a lot of busy clean rhythm guitar. Ted decided it needed a solo. I said put a sax solo on it. I don't want to do a guitar solo. Ted said try one. This was all in jest. It wasn't like an argument. I said I would try it. It was one take through the whole song, except I punched the first lick a couple of times.

I think the solo is good but I love what you do to the last note. That solo is 60's blues/rock guitar playing with one note that screams the 80's.

It's funny; I had to sneak that note in. I'm hitting a harmonic with my tongue. You know how you hit an open string and put your finger on the 12th fret and it goes to a harmonic? I stretched a note and found the interval part that would turn it into a harmonic and instead of using my finger I used my tongue. The first time I used my finger Ted said. 'Don't put that lick in there.' I said okay and while we were doing the solo I thought, the hell with it, and went beep! I was kidding around, so I used my tongue. I enjoy playing the blues. But when I'm playing it, it seems a lot harder.

***Yankee Rose* has a great intro.**

We had a blast doing that. It came together in the basement. We had this long thing worked out where Dave and I would have a conversation and I would talk on the guitar. That's the way I talk when we do radio. I don't use my voice. I use my guitar for radio ID's. I try to give it the inflections of the situation called for. It's all spur of the moment. We decided we had to use that on the record somewhere.

You did this with Zappa and on the Flexibles.

With Zappa it was easier than what I did on **Flexible Leftovers**. When you talk, there's notes to every word you say. There are actual pitches. Because of the inflection of the human voice, the way it goes up and down, and the articulation of the human voice you get the characteristics of a human voice. If you take what I'm saying on your cassette player and listen back and stop the cassette on each syllable you'll hear a note. Take those notes and put them together with the same phrasing as my voice and then play it on your guitar.

Does it help to do it with a wah wah or a slide?

The wah wah adds another dimension to it. It would probably be more effective with a slide too, but I am not a very good

slide player, so I don't use a slide. I use a wah wah now, but I didn't in the past. In the past I doubled what people said and played along with the voice. It's pretty amazing to listen to because you hear this demented melody go by as people speak.

How much of these songs or solos do you feel you must duplicate live?

I've got to go by the gut reaction that I remember feeling when I was a kid. Lately, that has a lot to do with how I approach the music I write with Dave and the way I approach playing on stage.

Neil Zlozower

Let's get back to *Yankee Rose*.

We were in the studio and that track was cut live and then I doubled the whole thing.

How much rehearsal was there before you went for a pass?

Not much. That song didn't take any rehearsal. Songs like that don't take any rehearsal because it's pretty much understood what's going to happen before we even do it.

When you said live, did you mean the bass, drums and guitar played live for the rhythm track?

Yes, on that song I doubled the whole guitar part, added a 12-string in the bridge and then I overdubbed my melody solo in the bridge. The way that came about is pretty funny. There wasn't any solo, just a lot of space. I said, let me try a solo. I had this great thing in mind. As we were running through it I was setting the delays to get the right speed echo. I said, run the tape and let me make sure everything is working okay. They ran the tape and I played a couple of notes. They loved it and that's what it ended up being. I said, let me try it again. They said, it already sounds great. For the ending, with all the wild things, we kept in mind what I would be doing in the video and put it on the record so the video would be more animated. Dave said, 'Here in the video I want you to do something where you can take the guitar and ram it into your legs.' I said, okay, what I'm playing will sound as if I'm ramming the guitar through my legs.

I think, what did I like when I was a kid and used to go to the Garden and Nassau Coliseum and see bands like Yes, Jethro Tull and Led Zeppelin? I can remember seeing Black Sabbath and hearing Tony Iommi play the solo from the record. I thought, wow, that's great; that's how he did it. I liked it when I saw the cats do the solos from the record because it was better and played with more authority and aggression. That's what the audience seems to respond to. It's familiar. I also liked to see something new and exciting. There is a segment in the show where I go off and say, this is the Steve Vai you don't know.

Do you feel locked into thinking that this is the Steve Vai you've got to present for the next year?

The Steve Vai I have to present is the Steve Vai who believes he's Steve Vai. That's what I feel best doing. I'm not locked into anything. I can do anything I want.

I enjoy playing the stuff on the record. I like when its tight. You know when you're going to anticipate your moves and they are there. I don't do exactly what's on the record all of the time.

***Shy Boy* is a pedal to the metal song.**

It's kill the guy with the ball. It's an ice pick in the forehead song that I cut live. The first part of the solo is live and the second part of the solo I doubled. This song is a lot of fun to play.

***Ladies Night In Buffalo* is one of my favorites.**

It started out as a demo I did in my studio. It had tons of keyboards and all sorts of guitar overdubs. When we laid the track I said, the way I would like to do this is to overdub all my guitars. I got a scratch rhythm guitar sound. I hardly even tuned up when I sat down and played through the tracks so the guys would have something to play to. The track ended up so nice we kept it. The first part of the solo I just blew through. I didn't even know what I was going to play. The tape was rolling—I played. The second part of the solo I knew what I was going to play and doubled it.

Do you have so much confidence that you know a live solo will be good, or do you just feel if you have to you can dub another one?

It's all according to how it comes off. I came from the school where I would sit in the studio and punch things until I was blue in the face. With Ted it doesn't work that way. You do it and the energy is there or it's not. It matters if the notes are there, but most important the energy has got to be there.

How much input did Ted Templeman have on your sound?

Ted helped out a lot with my sound. Your sound is mostly in your fingers. Your tone is in your head. Making something sound good is more an approach to an instrument than the settings on your amp. You could pick up an instrument, play it and say, this is what it sounds like, and I'm going to play things around this sound. That's one of the things that Jeff Beck does wonderfully. He can make music out of any tone. Whereas a lot of people will pick up a guitar and if it doesn't sound exactly like a beautiful fuzz tone guitar they won't play it. That's why I say, tone is an approach. With this album, Ted tweaked it out a bit but basically I plugged into the amps and played.

How do you structure your live guitar solo?

There's a skeleton framework that I work in. A lot of it is going to involve theatrics. When you're in a 25,000 seat arena fast notes aren't heard and they can't see the expression on your face from six rows back. People don't care how fast you play. They are going to go buy a soda if you're not doing something that's beautiful and that they can see. Also, the majority of Dave's audience is women and not so much musicians. I'm not going to stand up there and do a guitar solo per se. There are theatrics involved in what I'm going to do.

Which is not new for you, coming from the Zappa school.

Yeah, but Frank's type of theatrics are a different thing. Now I have to be able to translate a quarter of a mile away. I'm not going to do that by playing fast notes in one position. If I were in a club and doing a solo it would be constructed

differently than what I'll be doing with Dave. I start off in one place and I want it to climax at a certain point and try to display chops. Then I'm going to go into something more subtle that uses echoes. I'll try to communicate to the audience through the music as opposed to just wanking. I'm not saying that's what people do, but for me it's easy to start wanking. My solo will change because I've never had to captivate an audience for a long period of time and keep them at a state of hysteria. That's what this is all about. It's going to be a challenge for me and I'm sure my solo is going to change. By the end of the solo there should be hysteria. By the end of the solo I want people to feel that they've been made love to and that they've gotten beat up and made love to again. I want them to laugh, be happy, perhaps cry.

Going Crazy sounded the closest to a Van Halen song.

Any time you plug into a loud amplifier and play a certain type of chord structure and get David Lee Roth to sing on it, it will be reminiscent of Van Halen. I know where Dave is coming from and what he likes. That's how I approached that song. I wasn't consciously thinking of Van Halen when I wrote it.

The chords up front sounded similar to some parts on 5150.

It could be. I don't know; I haven't listened to **5150**. I've only heard songs on the radio.

Are you prepared to be compared to Eddie Van Halen?

I guess it's inevitable. It doesn't bother me at all. I think eventually people will realize that I have my own identity and comparing the two of us would be like comparing Randy Rhoads and Brad Gillis.

How did _Tobacco Road_ enter the picture?

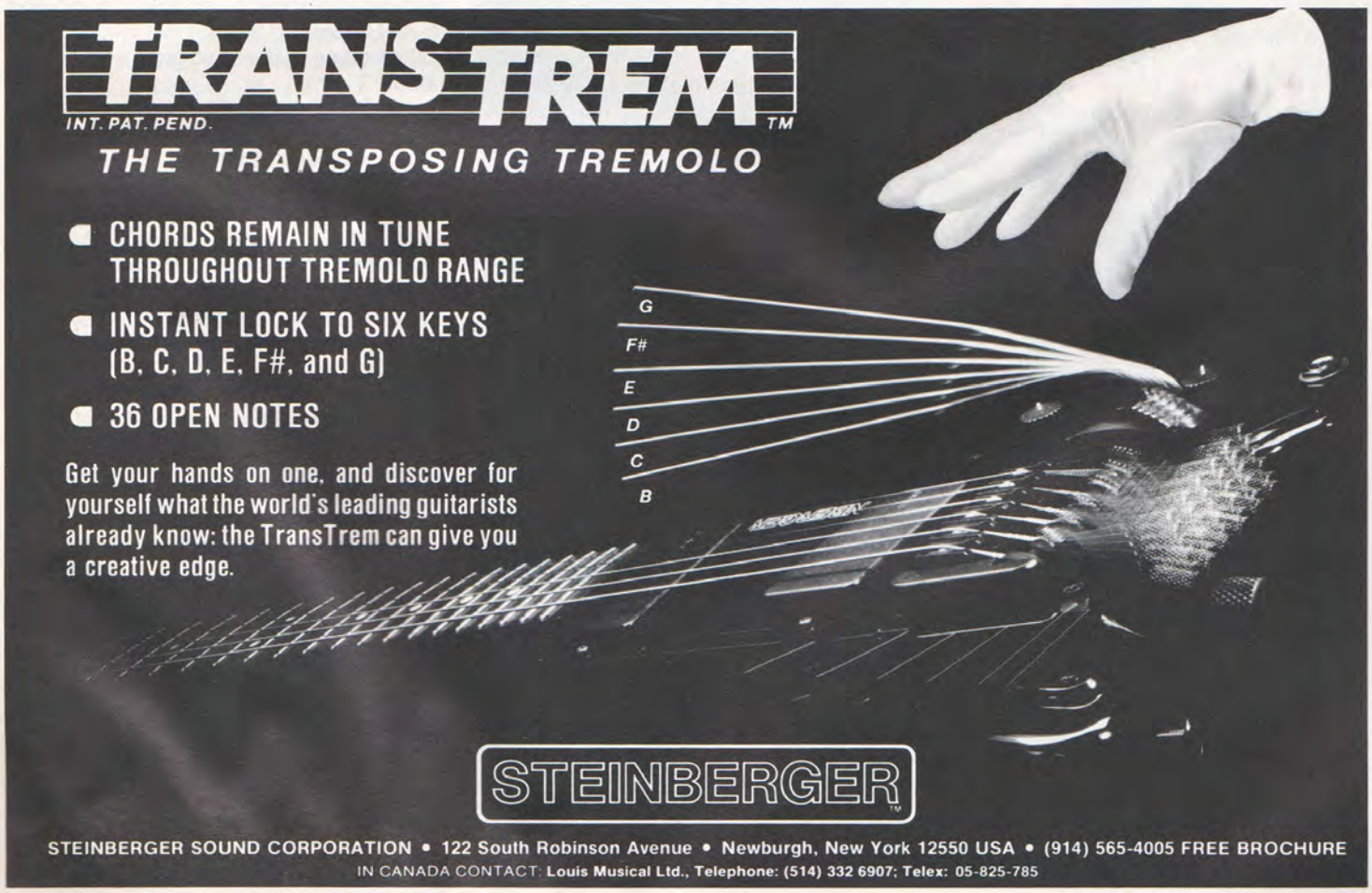
It was Dave's. We were in the basement and we learned 50 old standards, just for fun. When we're in a town in the midwest, after the show we're not going to go back to the hotel to sleep. We're going to find a club and play. We don't want to get up there and play *Shy Boy* or *Ladies Night in Buffalo*. We want to get up there and play *Papa's Got a Brand New Bag* or *Tobacco Road*. That's where that song came from. We learned all these great old Motown songs, the kind that you always like to hear on the radio. We all felt that *Tobacco Road* was a pretty rockin' song and Dave always liked it. There's a couple of things that are unique about this one. The solo in that song was overdubbed. Towards the end, before the fast lick, I was stretching the notes, pulling up on the bar and I broke two strings, so I punched the last lick. One of the most startling things that ever happened to me in the studio happened in this song. It's right at the end when Dave says tobacco. If you listen carefully the guitar says tobacco with Dave. It's kind of obvious but it's not going to hit you in the face. It was the most uncanny event. How could I ever get the guitar to do that again? Never. When will it ever happen in a song called *Tobacco Road* again? Never. When will it happen when the singer says the word tobacco at exactly the same moment? The odds are astronomical.

The next song is _Elephant Gun,_ which is really quite an event!

That's another ice pick in the forehead. That's a fun song to play. It came about real fast, real easy.

When you're writing these songs, are you thinking about what Dave will sing over them or do you regard them as instrumentals?

You get a line of thought on something and start trying to construct things around it. All the parameters that you make for yourself become obstacles. The best stuff comes out when you go, to hell with it, let's do this. Then, when something's not right you tweak it. If I'm going to sit and write a score for a movie it's a different approach completely. You have



all the utensils in your mind. You write down the instrumentation note by note. But with something like this there is an energy that comes out and it just happens. Sometimes you have to sit and construct it, but it starts to sound that way after a while. Some things sound too worked out, whereas with *Elephant Gun*, we blasted right through the thing. It was like an hour's worth of work for the whole song. I came up with the lick, but I was laying out during the verses and Dave said, no, play something. I said, you're going to be doing vocals here; I don't want to get in the way. He said, 'Forget it, just do it and if it gets in the way we'll work around it.'

We're up to your favorite, *Big Trouble*.

For some reason I space out more on this than the other ones. It's not hard to play. I don't have to do any thinking. I just have to groove. It's a beautiful groove. I love to feel that song. *Bump and Grind* was another one that blasted right out. That's all doubled, as is *Big Trouble*, where I doubled the whole track. *Elephant Gun* was also doubled. I did that one in one pass, except the solo, which was punched in.

When you punch in a solo do you do it phrase by phrase or whole segments?

This stuff is really easy for me. All the solos on this record were like a piece of cake. I don't want to sound egotistical, but for me they were kind of easy.

Easier than things you did on Alcatrazz?

Not necessarily. I worked the stuff out, like the last part of the solo on *Big Trouble*. When it came time to play it; it was second nature. Something happens when you have something down really tight. It becomes a groove. When you first try to play something it's hard. If you sit with it long enough and practice it long enough it becomes second nature. The timing starts coming. That's the most important thing, the timing. With the timing comes the authority. Without the timing you can play as fast as you want and it's going to sound like wank. Without the timing even slow playing is going to sound warbled. When the timing is there and it doesn't sound mechanical, that's where the true effect is, the musicality. It swings.

Did you push yourself to the limit anywhere on Eat 'Em and Smile or did you just work from areas of strength?

I take something that I can't do, and then after I learn it I say since I can do that I can do something better. It never quite stops. There is a point where I have to draw the line. It's a matter of time. It's all practice time. It takes time to sit down and play. When you're trying to run a career like this, or a business, it takes a lot of energy in other areas. When I was a kid I did nothing but practice all the time. It was good for me then but there's other things that have to come into play, such as your health. Your mental health and physical health is very important to the way you play. This is true for me; it may not be true for everybody. I would sit down, hunch over and play my guitar for 10 or 15 hours. I started to walk like the Hunchback of Notre Dame. It ruins your internal organs. I decided that a very important aspect of my guitar playing is my physical health. So I changed my diet and started exercising. When the blood is flowing the mind is flowing and your fingers will flow. The communication between your mind and your fingers will be bettter. It's real important to have a healthy body. I try to dedicate a couple of hours a day to keeping in shape. Then there's the whole mental approach towards your playing. That reaches off into other realms.

When we spoke in the past, you said that for the Alcatrazz album you didn't have your guitar chops together. Did you work on that for this album?

Not as much as I would have liked to. I'll probably never be able to practice as much as I want to. Maybe I will, but right now it's impossible. I know that if I would be able to sit down and practice as much as I want, I would have no problems with doing anything that's in my brain. I can see the next step in guitar playing with my fingers. I can see what I have to do to create that total freedom. I have to take that discipline and patience and apply it to different areas of my life now.

How do you attain that total freedom?

Being free as a player is a hard thing to approach. It would mean having no ego hangups with your status, which would probably exclude a lot of people right there, myself included. Subliminally, there's aspects that a lot of people don't know about. I cannot tell you that 100% of the time when I'm playing the guitar I'm not conscious of what someone else might be doing, or concerned with what someone else is watching, or how someone else is watching.

You are aware of the other factors.

If you don't concern yourself with those factors at all, and you reach a point where those factors don't even enter your mind and you're at total one with the force that's coming out of you and let it pass, then you've reached quite a state of mind. I think it's possible but it takes a lot of conditioning. Sitting down and practicing isn't the final approach to that. It's a whole attitude thing. That's what I've been studying a lot. I went through the whole million hours a day practice thing and I don't regret one bit of it. I still enjoy practicing, but to really be able to communicate through your instrument you've got to be in touch with yourself.

And the freest you played on Eat 'Em is on *Big Trouble*?

Every now and then, I get a feeling that runs through my body that I got something down. There's nothing in my way. I'm not hung up about anything. Every now and then that light shines in my heart. Sometimes the light might be so bright that I might do something out of excitement and I'm feeling it and it feels beautiful but it might sound weird to some people. I remember seeing John McLaughlin do a solo once and he was playing so hard he was emanating. He was wailing, he was smiling, he was shaking his head and playing really fast. It sounded kind of sloppy, but man, it didn't matter. He was into it. You could feel it. At the end of the solo he went into these chords and because the solo was so wild the chords were out of tune. But it didn't matter. The more out of tune those chords were the more I got off. A solo like *Big Trouble* someone may hear and say it was okay, it's not as this, that or the other thing like so and so, but I don't care. I had a blast; I peaked.

The last song is *That's Life*.

Let me tell you something funny about *Bump and Grind*. The solo in that was so much fun. I call it the ponies on ice solo because it sounds like ponies on ice. I did that with a microphone stand. I grabbed the stand and started ramming the guitar on it and a lot of funny things came out. *On That's Life* I just sat down and played some blues licks. I'm playing a fat ES-355 on there.

What other guitars did you use on the album?

I used my green Charvel, a beautiful Guild that was custom made for me. I used a Guild 12-string acoustic. I had an Ibanez for a while. I had all my main guitars set up at rehearsal, including a new guitar that my friend Joe Dispagni built me, my Eyeball Jackson and two nice Guilds; one was black with pink Zebra stripes. They were all customized to meet my standards. The volume pot was in a specific position and the Floyd Rose was routed out a certain way. They had a certain type of neck on them. The Ibanez was pukey green with pink, green and purple snakeskin on the face. I had a Root Beer Stratocaster that Art Valdez built me. They all got stolen from this rehearsal hall, along with two of my best Marshall amps and all my guitar cords. Fortunately, I had my Green Charvel and a Pink Jackson at home. Guild made me a beautiful 30-fret guitar. My friend Joe built me this flame guitar which is wild looking. My roadie, Elwood, constructed guitars for me. I needed them real fast. I bought all my parts from this store in Hollywood called Performance Guitar. They slapped guitars together for me.

What kind of pickups did you use?

I'm using DiMarzios right now. I've also got a nice Bill Lawrence that I use on a

couple of guitars. It was the original one I had in the green Charvel.

Your bar of preference is a Floyd Rose.

I like using the Floyd. There still isn't the ideal vibrato bar system for me. I came up with this idea to put a shield over the tailpiece so when you rest your wrist on it, it won't go sharp. I told Kahler about it and they made one that works very well. I don't know if they are marketing it. I need one for the Floyd too, so I am approaching other ways to get that. Of course it's hard to develop a vibrato bar system that doesn't go flat or sharp when you break a string. I'm going to construct a design for the ultimate vibrato bar system that meets my standards. It might not be good for other people but it will be right for me. Then I'm going to try and find some maniac to build it.

I see you in Carvin endorsement ads. Do you use them a lot?

I used the Carvins throughout the record on a bunch of things. I also used a really nice Marshall that was modified by Lee Jackson and a Jose amplifer which is a Marshall modifed by this guy in Hollywood named Jose. They sounded great to me, but unfortunately they were stolen. I have backups but they don't quite sound the same, although they are still very good.

What will you take on the road?

My setup consists of a Jackson on one side, the Jose on the other, in stereo. The Carvins will be set up the middle.

The Carvins are set for a clean sound and the Marshalls for the dirt?

Yep, and they'll all be on all the time. Bob Bradshaw is constructing a monstrous rack for me that's got the kitchen sink in the middle of it.

Does this rack have the kitchen sink because you plan to use everything or do you just want a choice to be available?

Sometimes I play hot and sometimes I play cold, but I use these things. The stuff I have in my rack consists of a compressor that levels out all the high end peaks. Then I go into an SDE-3000 which is set for a four millisecond delay which I'll be using in my solo. It also has a 735 millisecond delay in it and that's a mono echo. Then I go to a Yamaha delay which is set for shorter echo stuff like 235 milliseconds. That's all in mono and out of that I go into a second Yamaha which splits everything in stereo as a stereo chorus. After that I've got another stereo chorus, a T.C. Stereo Chorus. The second Yamaha stereo chorus will actually be a hard left hard right echo system too. I'm experimenting with new outboard gear from Eventide which most people aren't using in their racks. The first one is an SP2016 which is a signal processor that has a lot of different programs in it. It has a stereo room simulator. It has loop edits so you can play a note and have it edit itself hard left and right. It's got a beautiful flanger in it where you can control all the parameters. It has an envelope flanger and chorusing. It has a multi-tap delay which will take your note and tap the attack at different points, at different times, and feed it back hard left and right. It's got all the generic reverb and RMX simulations. It has an automatic panner in it which is amazing. You can hit a note and change all the parameters. You can make several different automatic panning programs. It has time scrambling so you can play one note and set it so the note will be fed back to you at different intervals in different time. It has weird programs like Musical Combs or Dual Robots. It's an amazing device. It's not usually used in a rack but Gil Gilbert at Eventide has modified it so it's road worthy and MIDI capable. My whole rack is pretty much MIDI. I'll probably only use a couple of programs at certain times for different effects. Then I'm going into the new Eventide 969 Harmonizer which is the best harmonizer I've ever heard. It's a studio quality harmonizer and I'll be using that a little on a couple of songs to fatten

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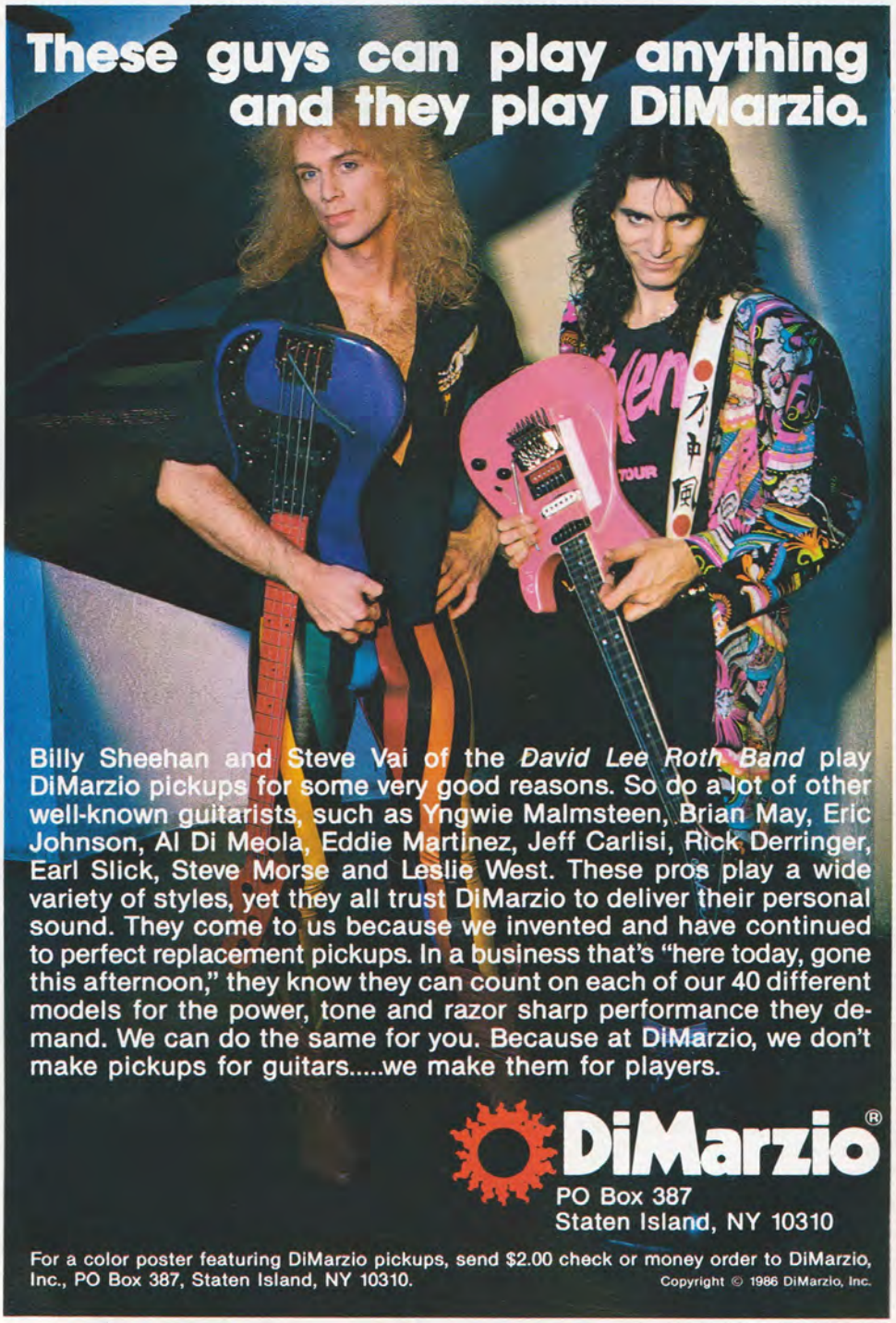

STEVE CLARK on rehearsing

Though their long-awaited followup to **Pyromania** has been beset with tragedy and set back a mile or so along the way to eventual Platinumville, Steve Clark and his cronies in Def Lepard would not have come so far without good rehearsal habits. It's probably safe to say they'd still be having glory dreams instead of being the stuff they're made of. So when we got to Steve we quizzed him on the process by which those dreams were spun into gold.

Rick Gould

Interview by John Stix

From the beginning, one of the main things we found out in putting our sound together is that it didn't matter how much equipment we had, as long as it was good. We discovered it was a lot easier, when you're starting out, to keep it simple. I used to use a Marshall Combo which sounded great.

For tuning up, we do it in such a way that everybody arrives at ten minute intervals. This way you get your own time to sort it out. As soon as you sort out your sound and tune up, put down your guitar and have a drink. We plan our soundchecks the same way. We never walk up at the same time and try and do a soundcheck. Everybody has ten minutes to get their sound together and then we do a number.

During the rehearsal it's best to keep things real quiet so you can all talk to each other over the music. Another good reason for playing quietly is if everyone is loud and you're all jamming away, you can't hear if there's any mistakes being made. If you play quietly you can hear everything that's going on and get tight. We don't worry about the sound at all when we're getting songs together. It doesn't matter how much equipment you play through. But to get it tight you've got to hear every note that's being played. If you get it tight at a low volume, everybody is playing together as a band rather than as individuals. It's going to be so tight that when you do turn it up you'll have more than a full sound; you'll have it right as well.

One important thing about rehearsing when you're starting out is to tape everything. Start the tape and let it run straight through till the end. When you play it back you can hear the mistakes that you've made. If you just keep on jamming without taping yourself, you can be doing something wrong and you'll never notice it. It's hard to change habits once you start doing something. If you want to be in a good band and get to the top, you've got to have that professional attitude. You've got to go for it from the beginning and get into a routine where you know it's going to be the same every time you do it.

The attitude about rehearsing changes a lot after you make records. When we started out we had no comparison. We just played with what we thought were the best arrangements. When we made our first Lp, **High and Dry**, we had never played any of those songs live before. So we had to play the record and think how are we going to get this overdub. Your attitude changes. It's not, let's just pump these chords out, it's, who is going to play this guitar part and can we miss that bit? There's certain things that I might do on record and Phil actually plays live. So the main thing we do now in rehearsal is figuring out who is going to play which part.

We were really lucky when we started because we didn't rehearse at anybody's house or garage. We got a rehearsal room and fitted it out with a coffee machine and chairs. Everybody had a key so that whenever you felt like it, you could go down and make as much noise as you wanted on your own and tape it too. We rehearsed from six to eleven every night. On weekends we'd probably stay there until four in the morning.

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STEVE HACKETT Unplugged

by Jack Colby

Linda Matlow/Pix Int'l

With GTR coming in as the most successful guitar-synthesizer dominated record to date, it's easy to forget that Steve Hackett is an accomplished acoustic solo guitarist. In fact, of his eight solo records, **Bay of Kings**, an all-acoustic outing, is the one he is the most proud of. Thus, he was more than happy to discuss with us his longtime love affair with the shapely body wearing nylons.

I grew up on Keith Richards and George Harrison. The next progression came when someone loaned me a copy of **Segovia Plays Bach**. It was a revelation because it meant the guitar was self sufficient. All the parts could be played on the same instrument. There wasn't the kind of restriction that I had previously thought was built into the guitar. It then became a case of the player working within his limitations. I could be as fluid as a piano player. I didn't have to be a poor second cousin, which is very much the pattern I still have with the guitar. I sometimes regard it as unsatisfactory. Other times I realize that nothing else but the guitar could have done what I wanted.

It was the self-sufficiency of the guitar that attracted me to the classical thing. I didn't study it; I listened very closely by ear. I didn't want to be schooled. I'd much rather learn by watching people. I was using my eyes to copy hand position, chord shapes, and the right hand technique. That's something I'm still doing. If you leave your left hand in one position, you can get so much movement from one chord inversion. I'm still discovering how to do that. I don't have the kind of technique I would like to have. It's full of holes. But there's no way I want to get so exclusively involved in the gymnastics of it that I'd forget songwriting or communicating the idea of harmony. I've always had this feeling about simplicity. There's a classically-influenced piece called *Horizons*, that I did with Genesis. Probably every classical piece I've done since then is an extension of that.

Everything I've done so far on the acoustic has had a period feel. Maybe I should make a contemporary stand on the acoustic, which fits my feeling of what it can do as well. You see, I've always seen the acoustic guitar as an incredibly relaxing instrument, a beautiful thing. There's something about it that's almost translucent, a watery quality I've tried to achieve with the sound. The nylon guitar is probably the thing that I've spent the greatest amount of time playing. Big arrangements on my solo albums were often initially written on the nylon guitar. I think the problem is always seeing acoustic music in terms of a sketch as opposed to a full blown thing. You start thinking less and less is sufficient.

My favorite nylon string guitar is a Yairi. I tried a lot of instruments before I settled on that. It's a production line model but it's extremely full-bodied. It lacks a bit of top but you'd never know because of how I record it. It's basically got good depth and volume, which is something I look for in acoustic guitars.

I often try to use the acoustic guitar to sound like another instrument. I've used the flamenco technique to play like a concert harp. I've done one piece which is almost fanfarish, but it's done on the acoustic guitar as opposed to how you do brass on a synthesizer. It's using the instrument in an idiomatic sort of way. I use a lot of echo, a lot of ambience and the deliberate removal of the top end. On *Two Vamps as Guests* (from the **Defector** Lp) I was trying to make it sound like a Welsh Harp, which is also a slightly veiled sounding instrument.

Maybe the lack of presence in the way I like to record the nylon string guitar is because I perceive of the acoustic guitar as complete tranquility. ■

STEVE PERRY on songwriting

by Bruce Pollock

Back together with his Journey mates for **Raised on Radio**, Steve Perry makes a return trip to the Songwriting page with a revised look at his feelings toward his chosen craft. One of rock's purest singers, Perry is also a purist when it comes to songs, preferring spontaneity over the calculated approach. With the megabucks put into every new Journey album, obviously this approach isn't always allowed to work. But, at least once during the recording of the new Lp, Perry came across one of his treasured moments. As he explained:

"We were in the studio working up another song and accidentally Jon came up with some chords and Neal jumped in there with his Kurzwell MIDI'd up to his electric guitar, which had voices on it, and he motioned over to Smith to give him sort of a 4/4 tom tom figure. I'm sitting there behind the console, rolling two track so none of this would get lost. I'm organizing the arrangement, pushing the buttons. Jon came up with 'Eyes of a Woman.' So right away *Eyes of a Woman* is the title. We were on our way. Then Jim Gaines DDLed an approximation of the tempo we were doing, so the drums would repeat at the same tempo. Next thing I knew the song was done."

Perry definitely doesn't like demos. "The worst thing that happens is you come up with an idea, and it comes from that fresh, charged, red-hot spot, and it comes out of you and you sing it for the first time. I have sung things on a 4-track Teac that felt so special and honest and then I had to go back and recreate them and I've gotten pretty close but I know the difference. The ideal situation would be to move into a building with a truck outside it and live in that building. You are really trying to capture a moment. When you write the song you should capture that moment and get it right away, get in there and get it down, because tomorrow is another day, you're not the same person you were yesterday. Those feelings have changed."

He doesn't feel too comfortable about someone covering a Journey song either. "We had *Only the Young* finished for the **Frontiers** album, but we decided there were some other songs we wanted to put in there instead. So we offered it to Scandal. Scandal heard a good song and they wanted to do it and they were the hottest thing since sliced bread at the time. So we said, fine, do it, because we were going to pass on it. Personally, I think they ruined it. The first stroke of the brush is where the song should come out. So they did it, and it was a quasi hit. And then ***Vision Quest*** came along, and John Kolodner wanted the song from the very beginning. So it became a hit again, even after they had it. I guess that's the sign of a good song. Actually, that was the first and only example I can point to of somebody covering a Journey song.

"My problem is, I got together with Randy Goodrum and we wrote a song for the Everly Brothers, and it came out so well that I couldn't let it go. I can't part with a song unless I'm involved in production to make sure it gets its final day in court. 90% of the time when I'm writing a song I can hear it completed in my head. If you turn it over to a producer it's the most frightening thing in the world. Once you get it out the last thing you want to do is let somebody else do something else to it. Production is the final writing frontier. If you don't follow through and produce it, then possibly you're not a complete writer." ■

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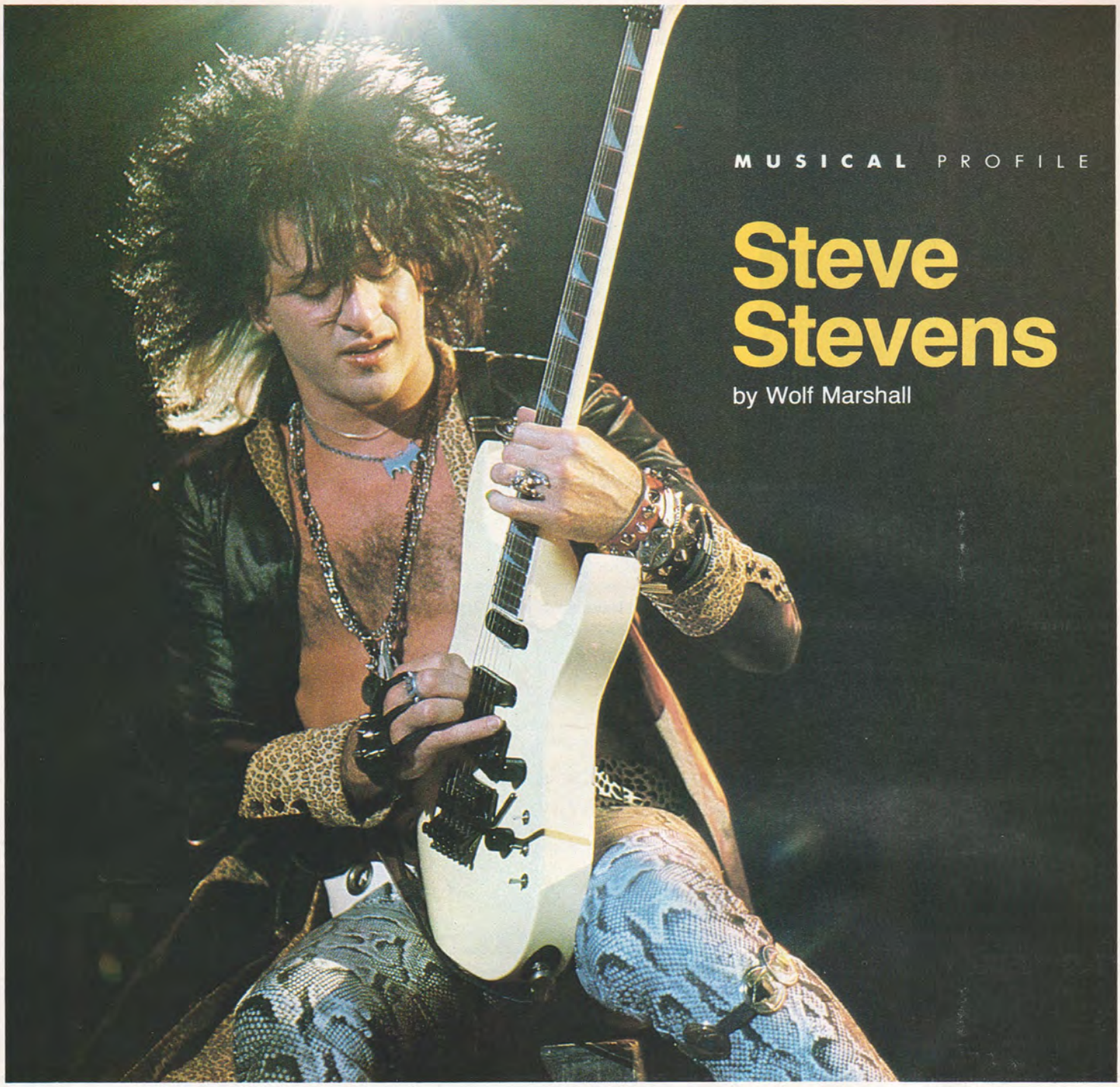


MUSICAL PROFILE

Steve Stevens

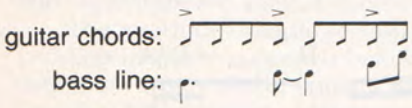
by Wolf Marshall

Rebel Yell, released in 1983, resoundingly proclaimed a new height in modern rock. Improving dramatically on the musical ideals of the first Billy Idol Lp, it stands as a masterpiece of the "New Music" genre. Though it flaunts a fusion of rebellious punk/new wave stylistics with unusual and sometimes unsettling arrangements, timbres and high-tech orchestration, it remains a rock record in every sense of the word. **Rebel Yell** has the energy, adventurousness and distinctiveness of a milestone rock classic.

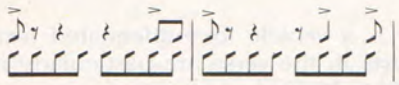
In the tradition of many of the great guitar innovators in rock history, Steve Stevens (guitarist/co-arranger/bandleader) has a firm foundation in the precepts of basic rock 'n' roll and blues. Adding to this base a potpourri of odd influences, mannerisms and personalized inflections, he has created a novel guitar voice easily recognized by its modernistic and often futuristic sonics, sweeping and angular but always memorable melody lines, and an alternating funky/textural/heavy metal approach to rhythm parts and masterful application of signal processing colors and quirks as musical events.

As such, Steve Stevens is the perfect complement to Billy Idol's evocative lyrical imagery. Together, they composed and arranged eight of the nine songs on **Rebel Yell** (**RY**). The success of the music artistically is the obvious result of this well-balanced collaboration. The initial attractiveness of the sound of **RY** lies, in great part, in the diversity of textures and settings employed. This has the effect of giving each song its own distinct mood and functional environment. Furthermore, individual themes and storylines are developed to maximum impact due to this uncompromising concern for proportion and unity between vocal and instrumental performance.

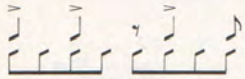
The title track portrays a mood of urgency reflected in the rhythmical changes in the various structural areas: 1) plucked 8th note chording in an 8/8 feel over a contrapuntal bass line in the intro:



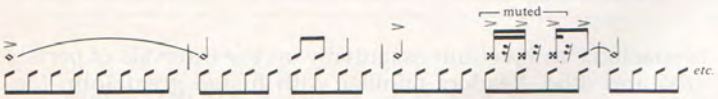
moving to driving steady 8ths—the pulse of the song—with accented push chords emphasizing beats 4 and 1 (and syncopation in the second measure) 2):



and to the verse riff—stated in triads over the basic 8th groove:

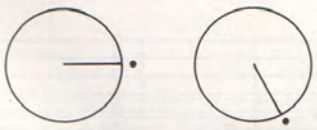


building to a chorus pattern which juxtaposes sustaining power chords, 16th-note scratchy chord fills and pickup counterlines over the underlying rhythm progression: 4):



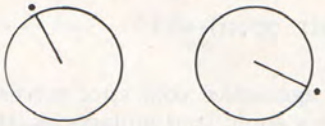
The guitar solo runs the gamut from traditional rock 'n' roll (in the Chuck Berryish double-stops and pentatonic scale bends) to sci-fi when Steve pulls out his ray-gun and zaps you with laserfire in mid-solo. This outrageous effect is obtained from a combination of a compressor-boosted guitar harmonic (at the third string/third fret) and radically set delay-line processing. An approximation of this setup is as follows: 1) set Digital Delay Line (Steve claims Lexicon PCM-41 is the only type that will produce the ray-gun sound) for these parameters:

feedback: 3:00, output mix: 5:00,
delay time: 200 ms approx.
(proc. signal only)

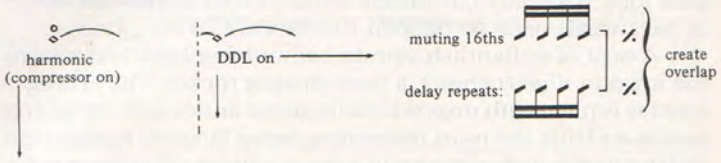


delay multiply: 10:00;
set the vco section of the DDL

with the waveform (envelope): 11:00,
rate: 4:00



2) play harmonic, turn on effect and synchronize 16th note muting with rate of DDL.



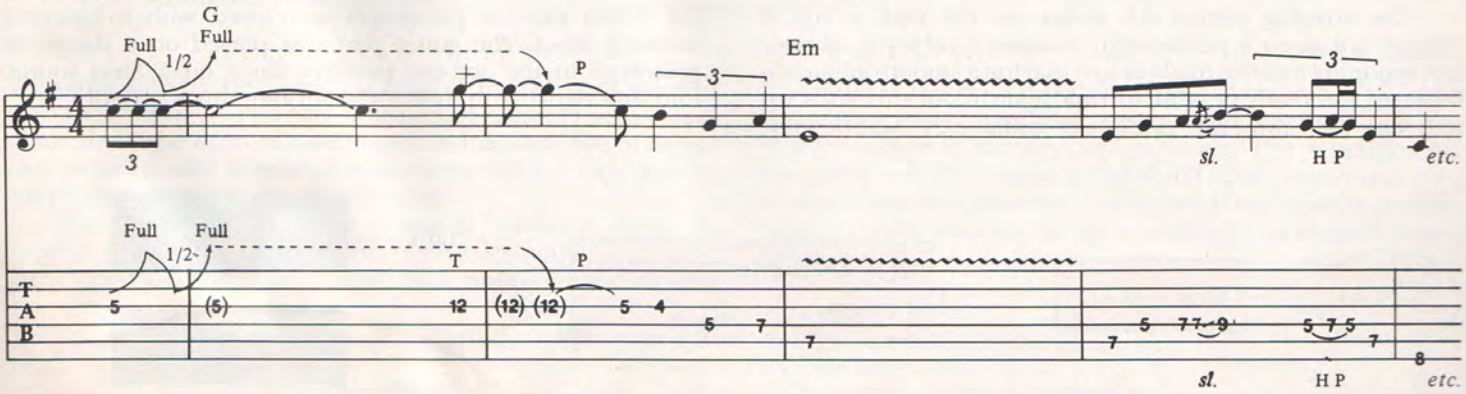
Like fellow guitar pioneer Adrian Belew, Steve musically incorporates sound effects into his solo statements. While Belew tends to sonically imitate animals and birds, Stevens favors mechanical and industrial sounds (i.e. motors, battleships and, of course, ray-guns).

Daytime Drama is built on a solid dance groove and a persistent ostinato riff (first heard in the intro bass part later assigned to the guitar and finally becoming the unifying motif of the entire arrangement). Over this motif, a definite pedal figure, these jazz-inspired polychords are explored:

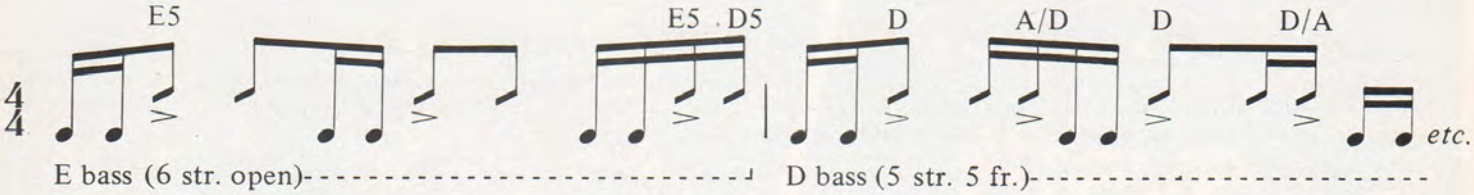
voicings:	$\frac{Gm^{6}_{9}}{G}$	$\frac{Cm6}{G}$	$\frac{F}{G}$	G

In addition, Stevens exploits funky 16th-note strumming (in the intro and bridge) and numerous echo and delay effects, from soaring to swimming, throughout the song. In the outro guitar solo (which moves to the parallel major mode), he plays through the changes with a powerful sustained tone and a variety of melodic approaches, including expressive bending and wide vibrato, arpeggic outlines and combined pentatonic and diatonic scale fragments. This opening phrase joins doublehand tap-on technique with a long bend and release to yield an extremely angular contour:

DAYTIME DRAMA



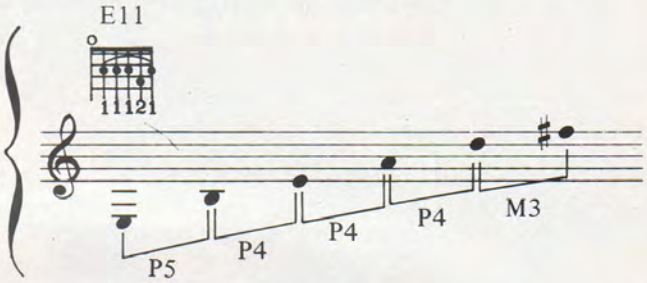
Eyes Without a Face, a hit single from the album, marries cynical, sneering lyrics and an appropriately plaintive vocal rendering to a subdued nearly floating instrumental mood (though backed by an incessant heavy rhythm track). Clean crisp strumming and sparse harmonics chiming on acoustic 12-string lightly decorate the verse and chorus. The bridge virtually explodes with the added orchestration of raunchy hard-rock chording, belting out this heavy metallic figure:



A brief but aggressive solo spot serves as an excellent example of Steve's sonic lead guitarwork. He makes full use of extreme sustain and heavy boosted distortion to the point of screaming yet controlled feedback (reminiscent of Jeff Beck's feedback shenanigans of the **Beck-Ola** period). The final long whammy bar dive is enhanced by a discreet touch of backwards echo to deepen the descent of the pitch.

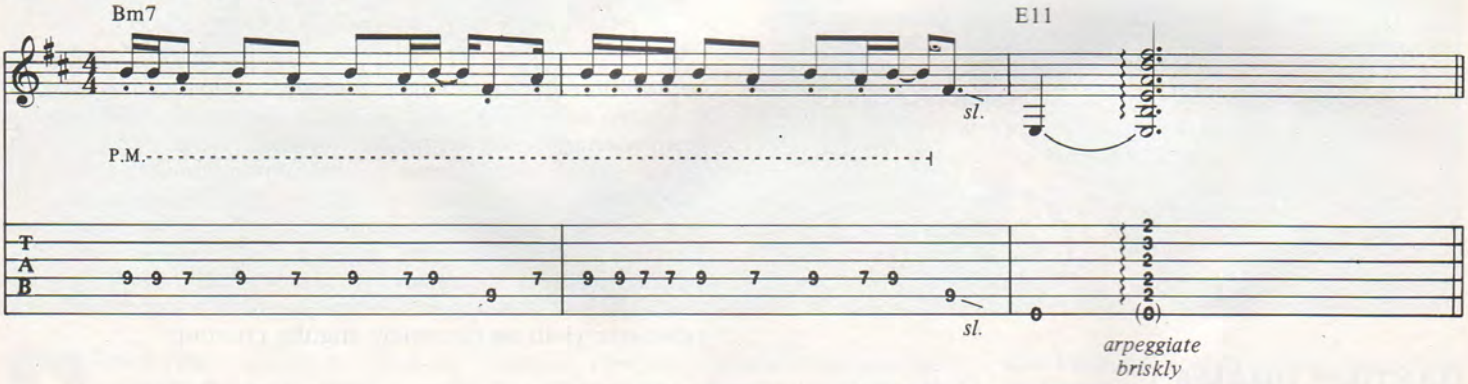
A host of outlandish vibrato bar and feedback tricks form the intro to *Blue Highway*, a hard-driving rocker. The arrangement is replete with unpredictable guitar antics and intriguing noises and fills, the most interesting being Stevens' motorcycle revving in the first measure (it's done with studio stereo echo in addition to a lot of compression and volume pedal control from his own pedalboard, while sliding the frethand up the low E string for the growl). The outro again vaguely alludes to Jeff Beck's solo style in its overt bluesiness combined with more modern and quirky note selection. Notice the Beckish unison bends, wobbly vibrato-bar melody lines and well-integrated major/minor mode relationships. The solo was cut on the original basic track (not an overdub), which accounts for its spontaneous quality.

Flesh for Fantasy is a vehicle for understated textural playing. The guitar parts in the verse are particularly noteworthy. The opening E11 chord stack:

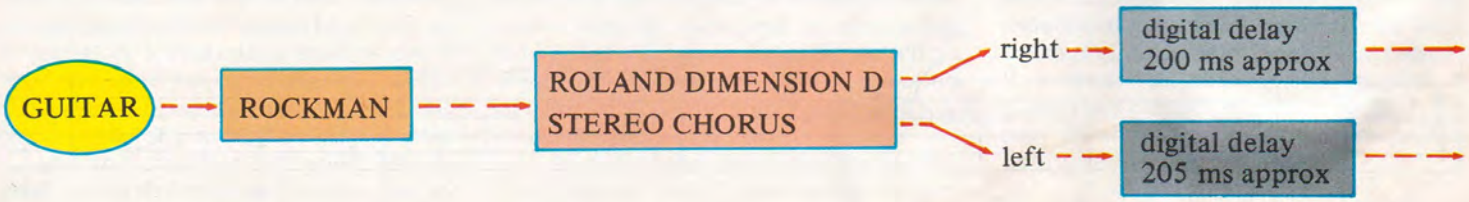


is spacious, as it is built essentially on the intervals of perfect 4ths and 5ths. Readers familiar with fusion great John McLaughlin will recognize this chord as the opening voicing of *Follow Your Heart*, where it was used in a similar textural way. This chord is followed by a staccato muted funk figure which is both melodic and rhythmic:

FLESH FOR FANTASY



The ensuing perfect 4th slides (up the high E and B strings) are given a portamento treatment with the vibrato-bar, scooping into the diads or just making a smooth glissando between the diads (a la Allan Holdsworth). All this adds up to a very cohesive and "pocketed" guitar part. Additionally, the entire musical paragraph is colored with a haunting ambient effect. The guitar part was played on a Hamer SS prototype in the coil-tap position (for a quasi-Strat sound) into this signal path: note different rate times on ddl's.



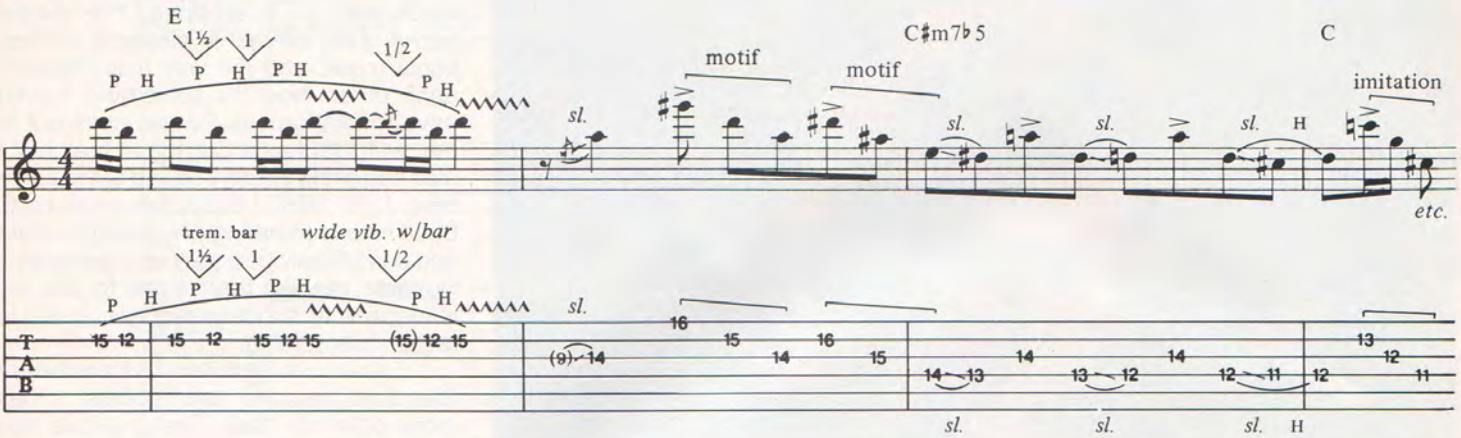
This results in an unusual deep chorused psycho-acoustic texture, emphasizing space and distance. As the song develops, all the above elements of riff, chord voicings and slurred diads are brought together in a homogenous blend and superimposed against each other.

The interlude (middle section) changes mood to a harder Led-Zep inspired approach before the final recap and coda (fade-out), where the opening structural aspects are recalled for a last listen (Stevens elaborates on the texture with some tasteful fills around the vocal ad libbing).

Catch My Fall is a dance-pop tune in the English new-music mold of Bryan Ferry or Culture Club. A gentler side of Idol emerges in the lighter subject matter and relaxed croonerish vocal attitude. The odd tone at the intro behind the vocals is guitar through a Rat distortion unit, a compression, an octave divider and a wah-wah pedal set as a filter with a very long delay on the whole sound. Notice the shimmering vibrato effect on the chords of the verse which is done by rhythmically shaking the whammy bar while chording.

In the fadeout solo of *Crank Call*, the interval angularity is epitomized in this eccentric guitar phrase:

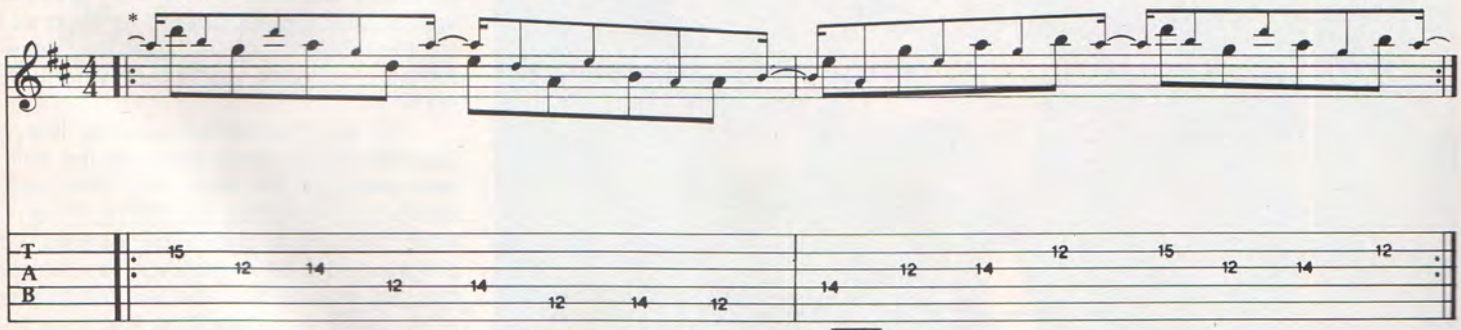
CRANK CALL



Notice that the recurring motif and its direct melodic derivatives (in the brackets) are various permutations of 4ths and 5ths (intervals). This sometimes includes the #4 (tritone) as in the first motif, for a more bizarre and dissonant result. This type of intervallic playing is very effective when a looser relationship tonally is the goal or a jarring near-cacophonous melody line is combined with more conventional material or for a purely sonic twist.

Do Not Stand in the Shadows begins with a clever bit of echo sleight of hand. The trick is accomplished by carefully setting the delay slapback repeats so that they are metrically timed to a particular phrase. This "duetting" effect has been used previously by players as diverse as Albert Lee, Brad Gillis, Edward Van Halen and Yngwie Malmsteen in their own respective styles. Here, this passage:

(DO NOT) STAND IN THE SHADOWS



*Small notes show echo points of imitation (set for four quick repeats per note: ♪= ♬).

is given a delay setting which is roughly four repeats per 8th note at a point of 11/2 8th notes apart (see the small cue notes above the main riff). A busy multi-track barrage of notes can be produced with this elementary delay mode and a simple but rhythmically constant line.

The Dead Next Door is a brooding "message song." It depicts a futile and fatalistic viewpoint succinctly told in the melancholy lyric lines and the nihilistic philosophical stance. The musical mood is suitably austere, relying on the interplay between a heavy, plodding synth-drum rhythm track and Stevens' colorful but airy arpeggiations. The arpeggios are staggered in such a way as to lightly fill in the holes separating events. They are played in a calculated, low-density manner which is the essence of his inobtrusive and uncluttered textural side.

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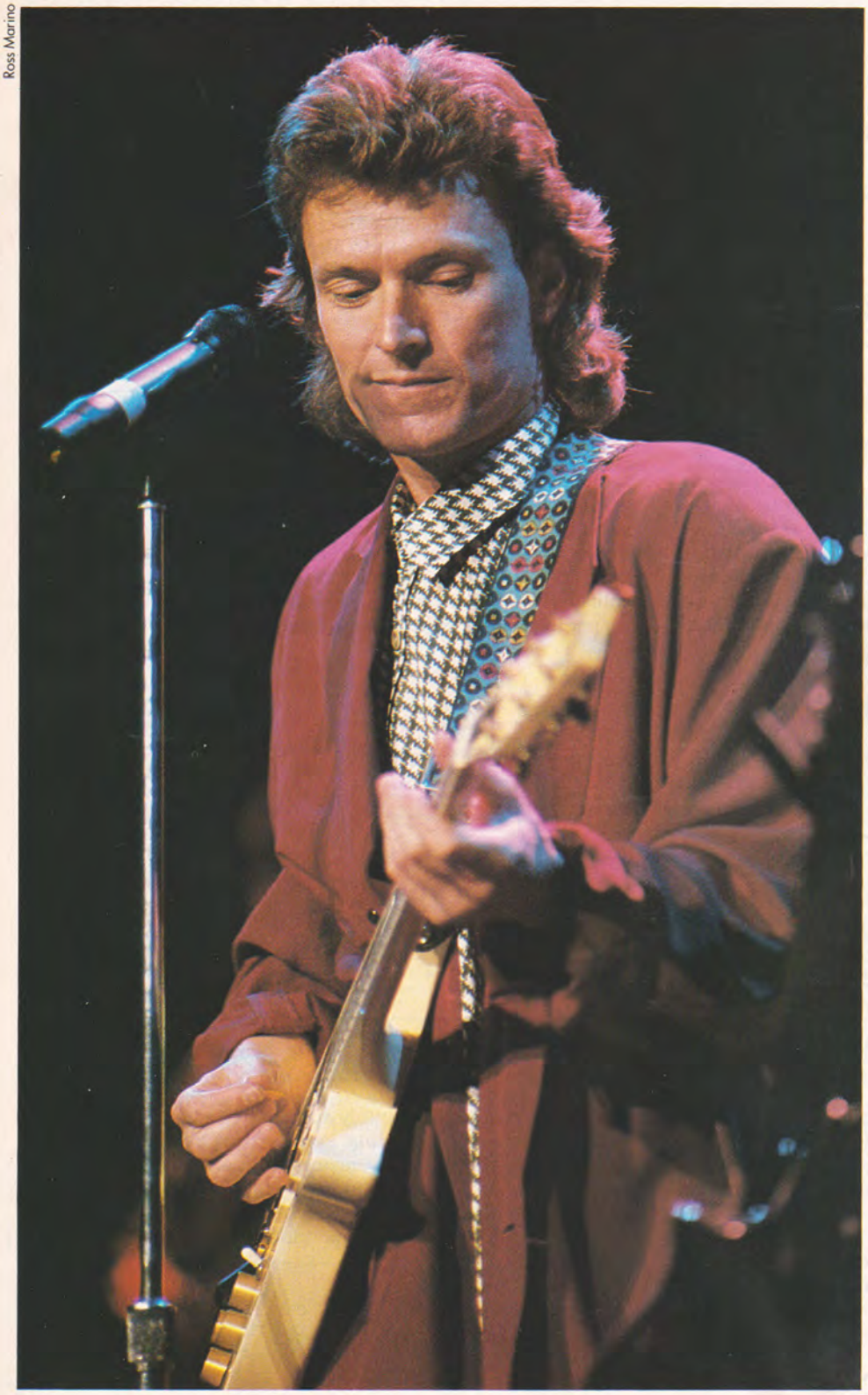
STEVE WINWOOD out of the woods

Leaving the fast lane Traffic of the rock 'n' roll spotlight, to surround himself with computers in the heart of the country, Steve Winwood seems finally to have made peace with his destiny, enough to work with live musicians again—Joe Walsh, James Taylor and Nile Rodgers on his new Lp, **Back in the Highlife**—and to contemplate breaking out some of his classic stuff when he takes to the road. We talked with Steve about the journey.

Interview by Jack Colby

Ross Marino



In the early days of Traffic, we sat down and discussed how we wanted to play music that drew from all influences, soul, jazz, r&b, rock, country, folk, even classical, and we tried to take all these forms and combine them in a form that was our own sound. That was intentional. Maybe it was a little contrived initially, but that kind of idea, I must say, has stuck with me ever since. I've always had a great interest in all kinds of traditional music and the way they relate to each other. Now it's something I don't have to think about. People point out to me, well that has a Carribean feel, but it also has a folk/country sound at the same time. I go, 'Well, I suppose you're right, but it's not something I've thought about and consciously put together. It just seems to come out like that.' I like to use my influences in subtle ways, giving just a taste of something.

This album definitely has a different feel than the other two albums. It has more of a city feel. The previous two albums I worked completely alone, in the country, and I wanted to come into New York, get some juices flowing, and work with some people, get some feedback. Much as I love engineering and computers, it is really a whole field on its own, very specialized. I was a little bit apprehensive about working with a lot of people, thinking, I can produce myself very well, but to throw these fantastic musicians together and then produce them is another matter. But as it happened, it went extremely well, and the apprehension disappeared as soon as I started. Before you actually do something it's so much worse than when you do it.

To me this album sounds like a Spencer Davis group album of the 80's, with more of an R&B feel. I've been listening to a lot of the old material. I went through a phase of thinking I'd progressed a lot since then, but then I thought, maybe not, and this old stuff is really good and stands up well today—tunes like *Keep on Running, Somebody Help Me, Gimme Some Loving, I'm a Man*. I've also been listening to a lot of the Traffic stuff, which also sounds very good after such a long time. I'm amazed how well people remember Traffic, especially in the U.S. I'll be playing a lot of old songs when I go on tour. I don't think there's anybody who can do my songs better than I can, so I might as well do them.

My solo tour will take me almost a year, and then I'll think about another album and maybe putting a group to-

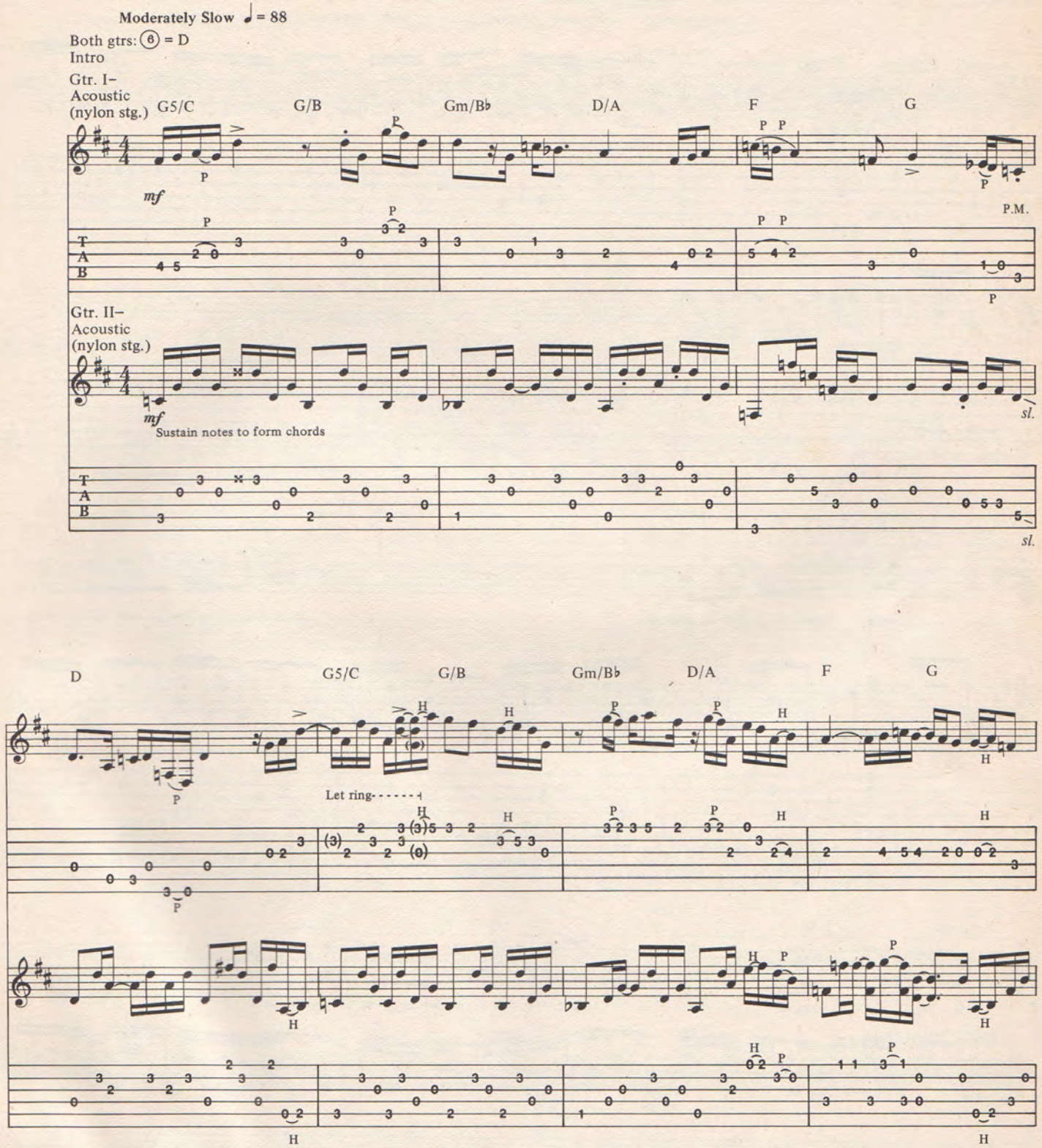
Continued on page 95

Tablature Explanation Page 27

CAN'T FIND MY WAY HOME

As recorded by Blind Faith
(From the album BLIND FAITH/RSO)

Words and Music by
Steve Winwood



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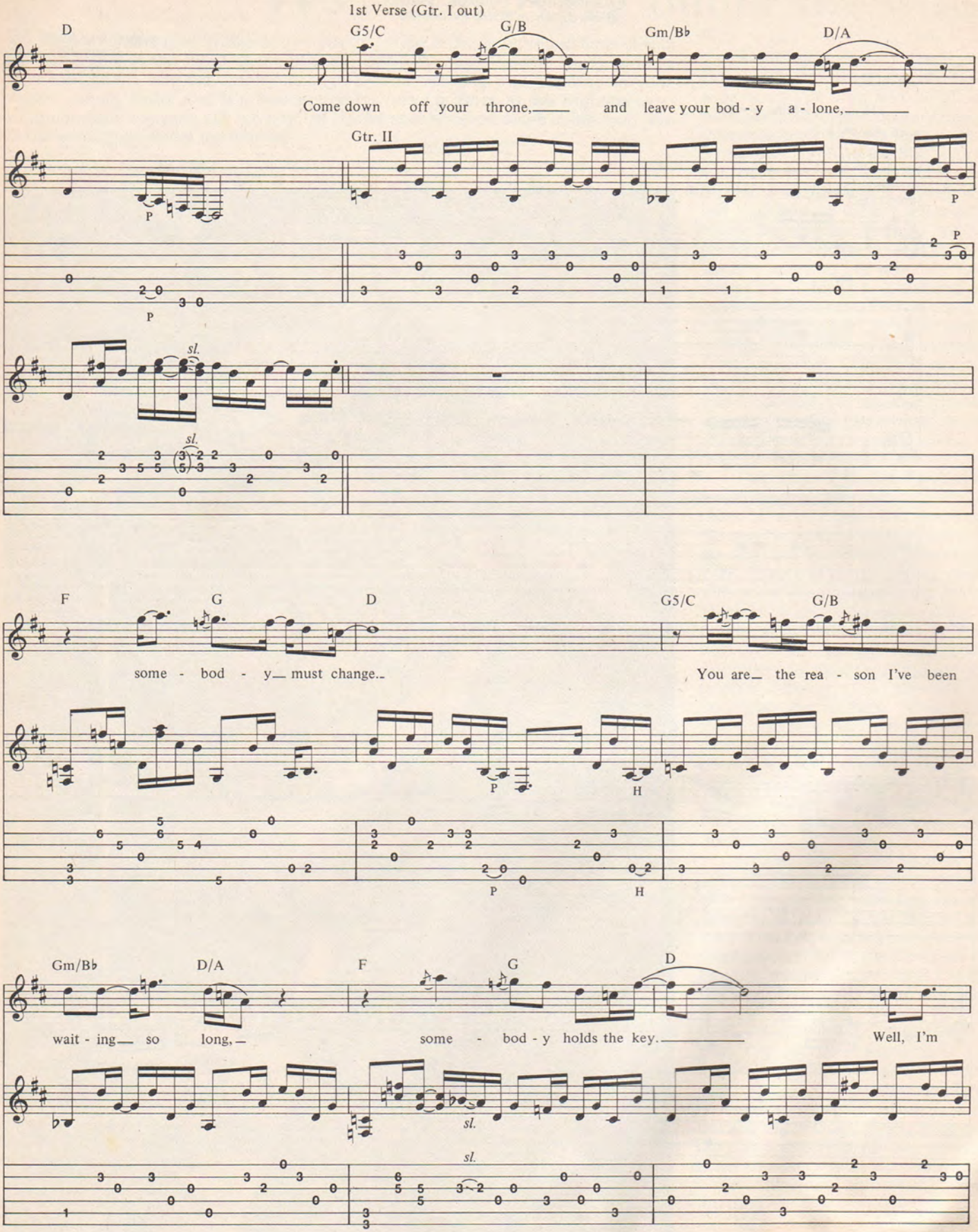
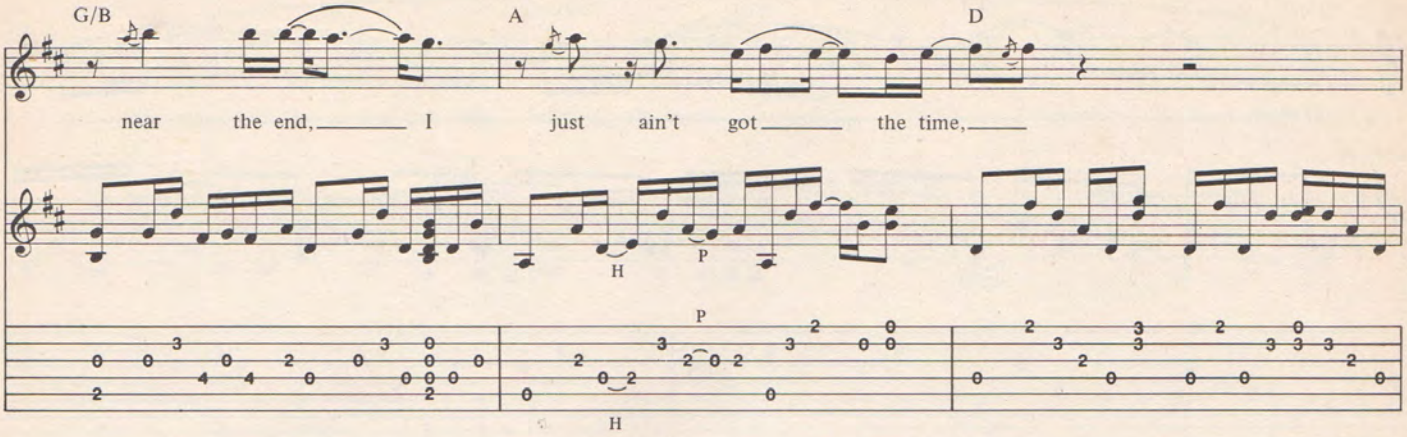
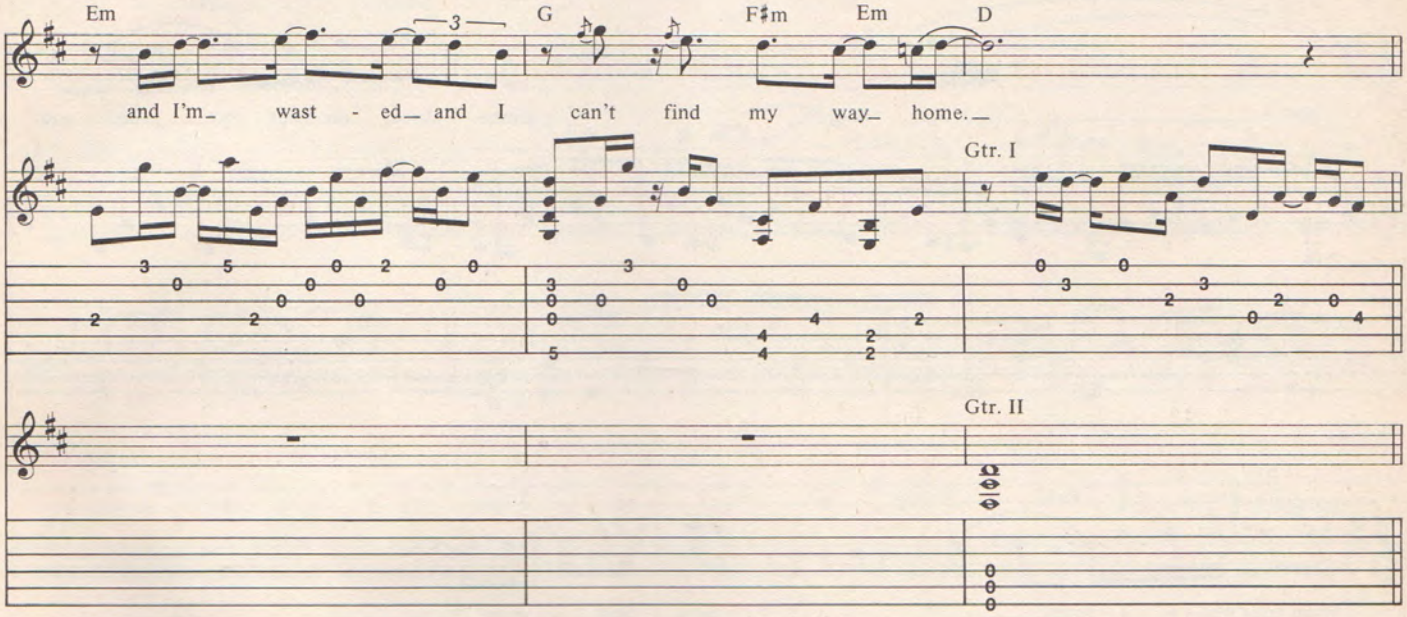
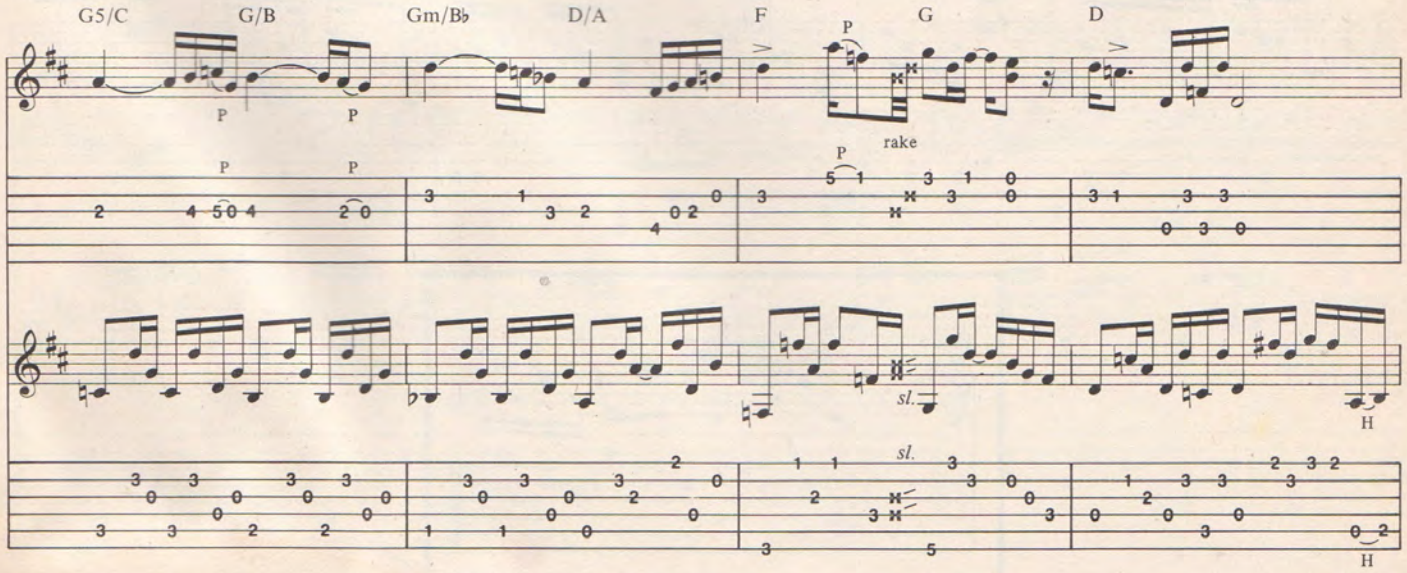

1st Verse (Gtr. I out)
D
G5/C
G/B
Gm/B♭
D/A
Come down off your throne, and leave your bod - y a - lone,
Gtr. II
P
sl.
F
G
D
G5/C
G/B
some - bod - y must change.
You are the rea - son I've been
H
Gm/B♭
D/A
F
G
D
wait - ing so long,
some - bod - y holds the key.
Well, I'm


G/B
A
D
near the end, I just ain't got the time,
H
P
H


Em
G
F♯m
Em
D
and I'm wast - ed and I can't find my way home.
Gtr. I
Gtr. II

Interlude


G5/C
G/B
Gm/B♭
D/A
F
G
D
P
P
P
P
P
rake
sl.
sl.
H
H

G5/C G/B Gm/B♭ D/A

Ooo,

Gtr. II

F G w/Fill 1 D 2nd Verse G5/C G/B

hoo, hoo. Come down on your own, and

P

H

Gm/B♭ D/A F G D

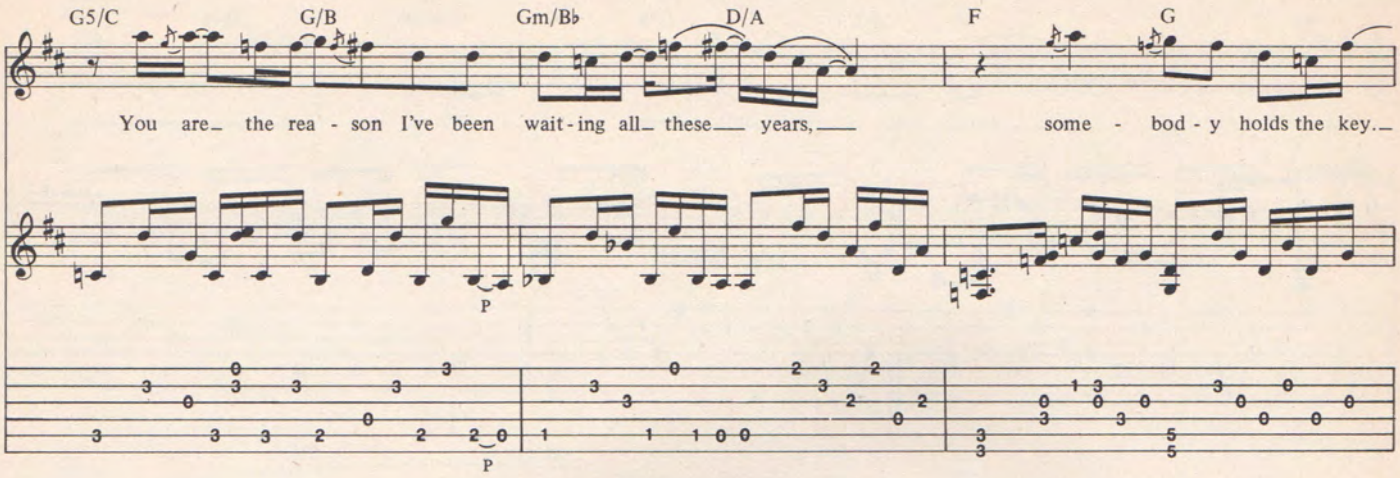
leave your bod - y a - lone, some - bod - y must change.

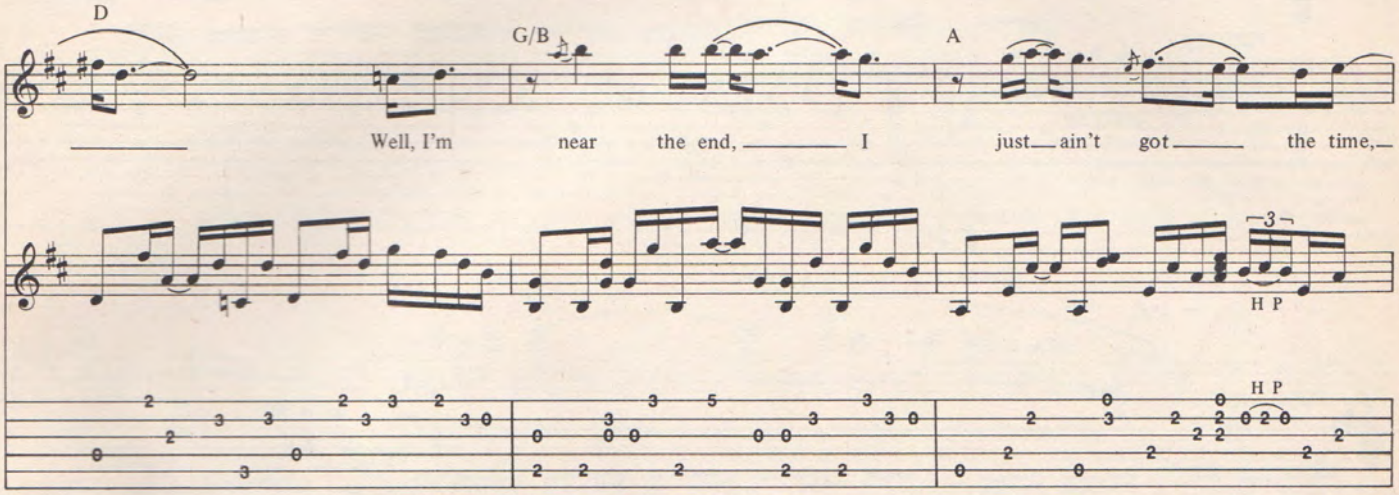
H

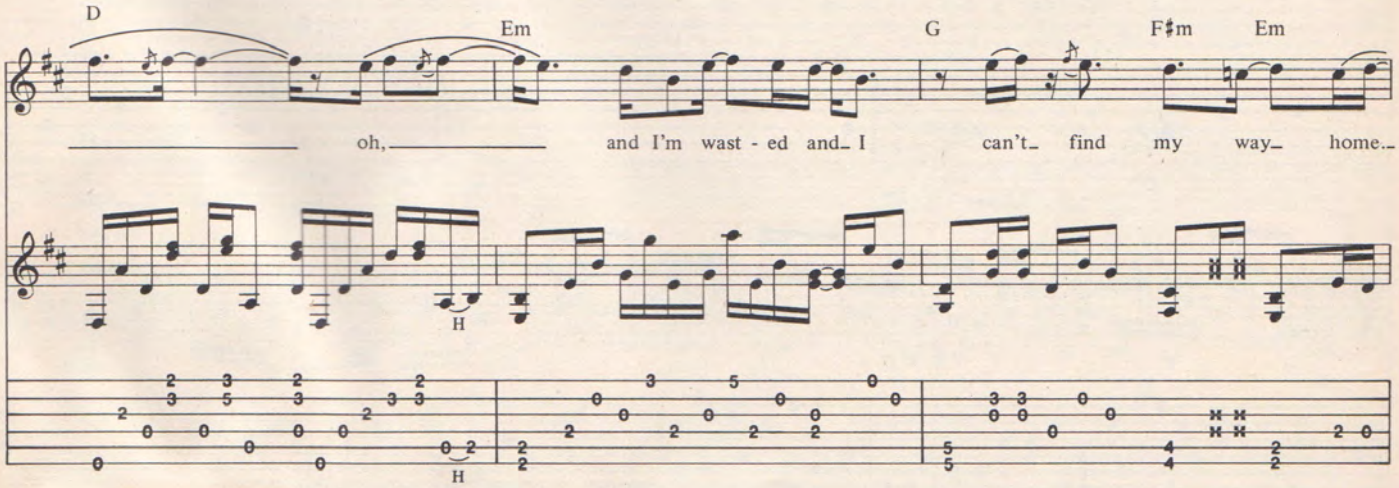
Fill 1

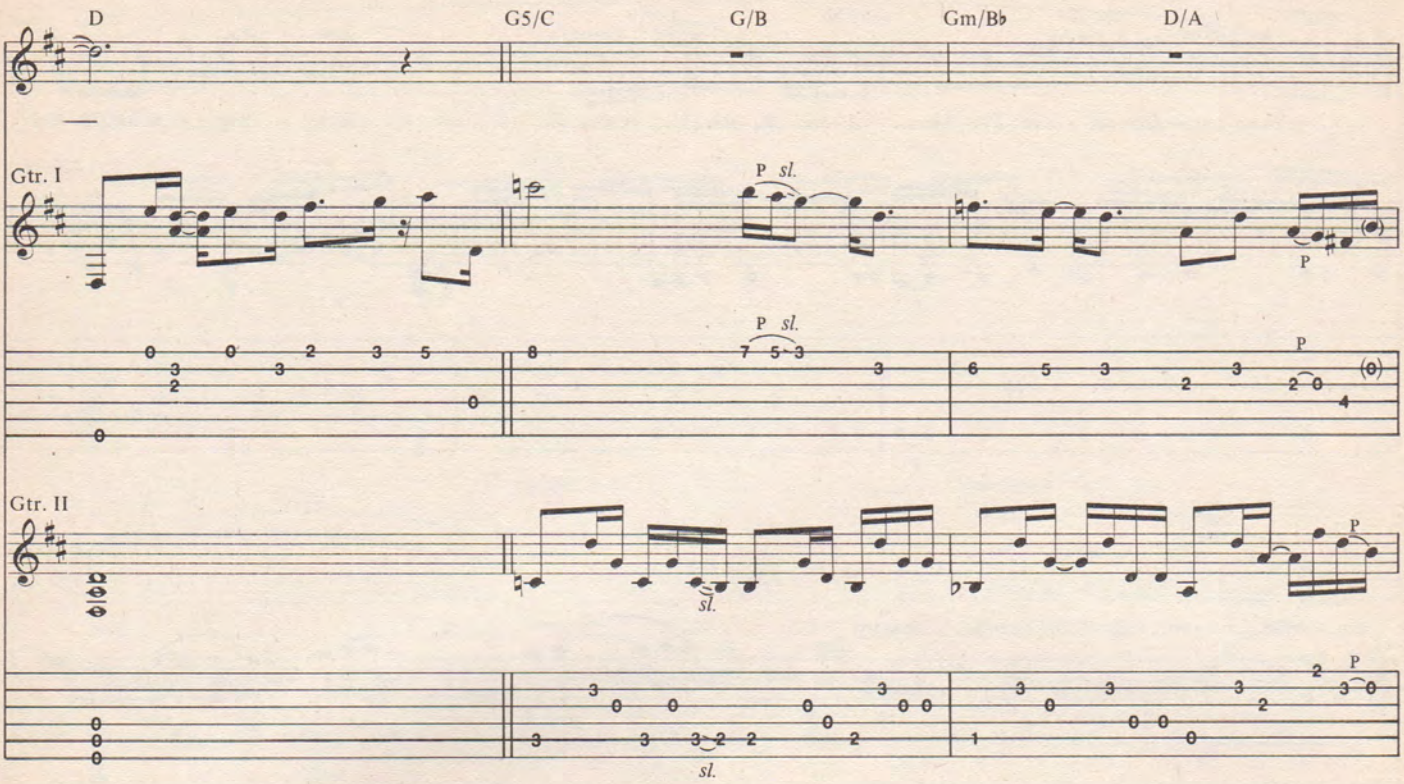
Gtr. I

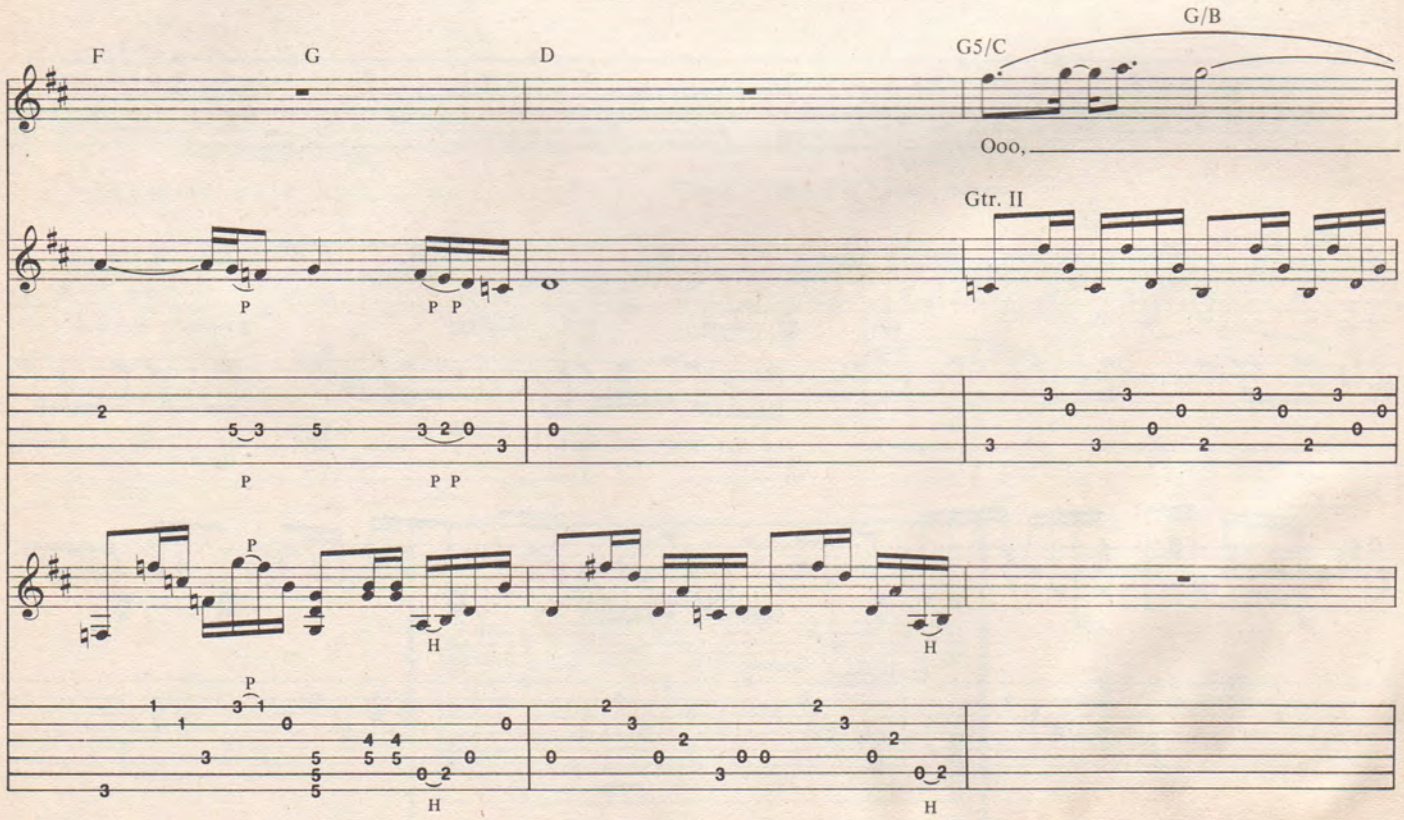
H

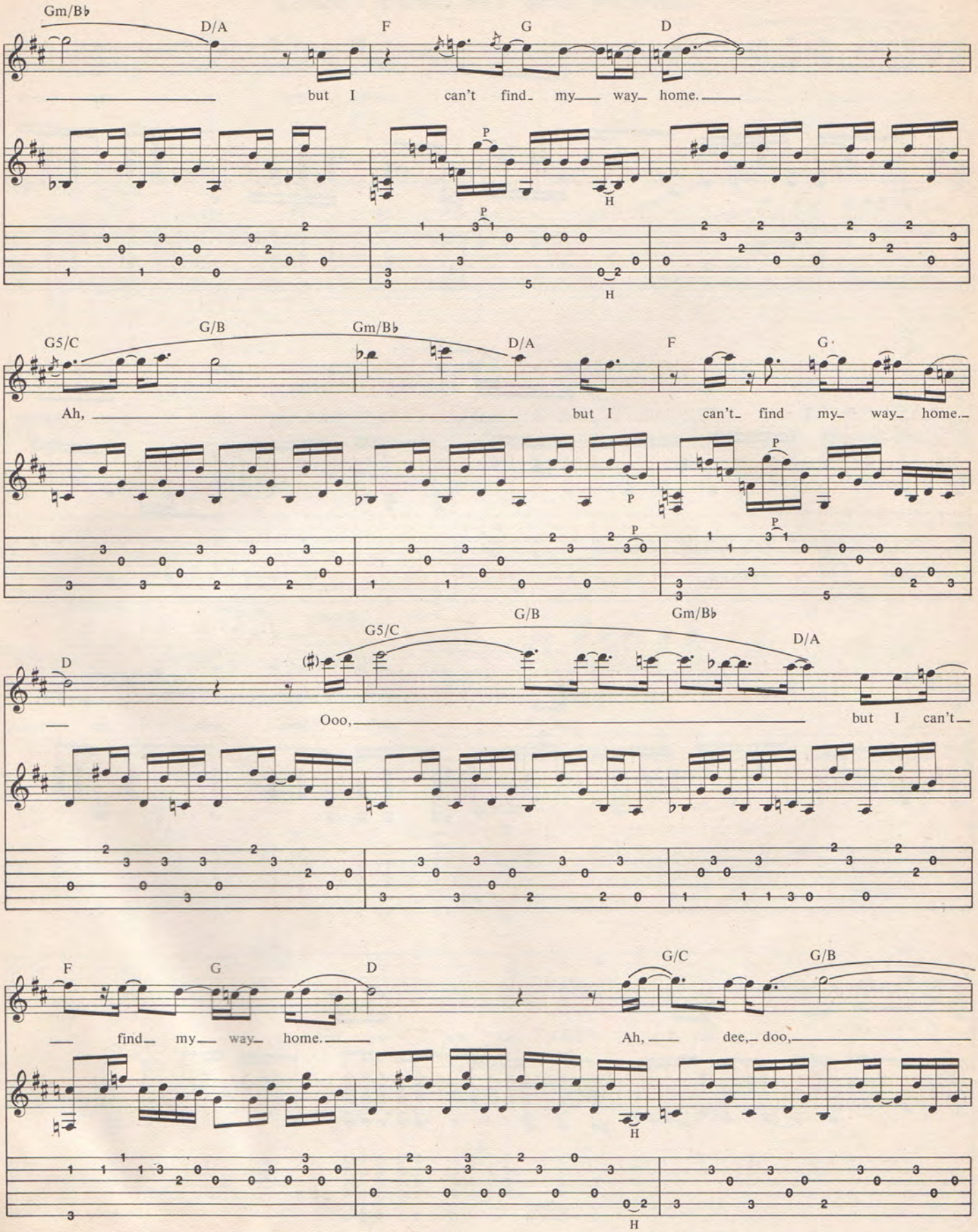

G5/C
G/B
Gm/B♭
D/A
F
G
You are the rea - son I've been wait - ing all these years, some - bod - y holds the key.
P
P

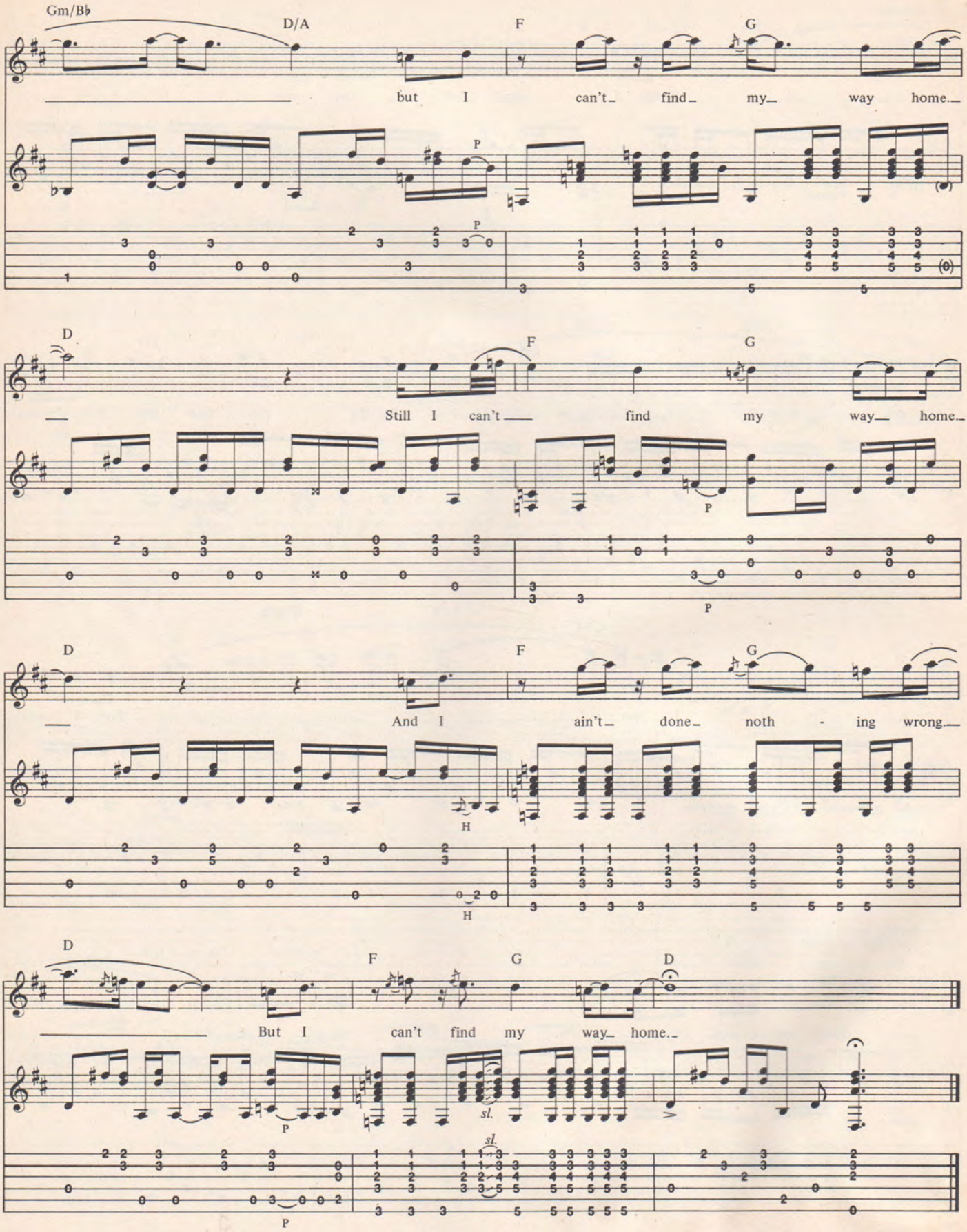

D
G/B
A
Well, I'm near the end, I just ain't got the time,
3
H P
H P


D
Em
G
F♯m
Em
oh, and I'm wast - ed and I can't find my way home.
H
H


D
G5/C
G/B
Gm/B♭
D/A
Gtr. I
P sl.
P
Gtr. II
sl.
P


F
G
D
G5/C
G/B
Ooo,
Gtr. II
P
P P
H

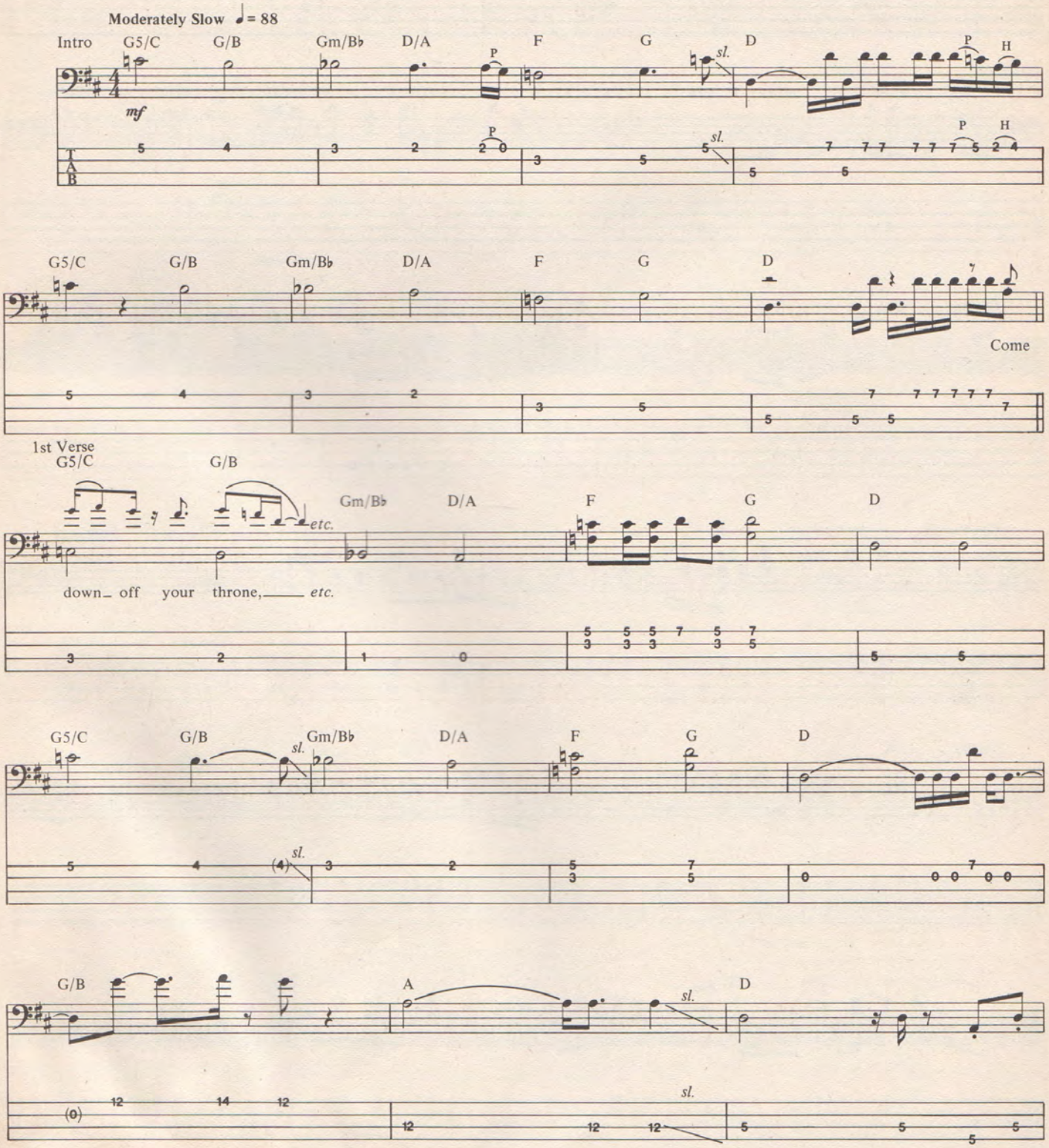

Gm/B♭ D/A F G D
but I can't find my way home.
G5/C G/B Gm/B♭ D/A F G
Ah, but I can't find my way home.
D G5/C G/B Gm/B♭ D/A
Ooo, but I can't
F G D G/C G/B
find my way home. Ah, dee, doo,


Gm/B♭
D/A
F
G
but I can't find my way home.
P
D
F
G
Still I can't find my way home.
P
D
F
G
And I ain't done noth - ing wrong.
H
D
F
G
D
But I can't find my way home.
P
sl.

BASS LINE FOR

CAN'T FIND MY WAY HOME

Words and Music by
Steve Winwood



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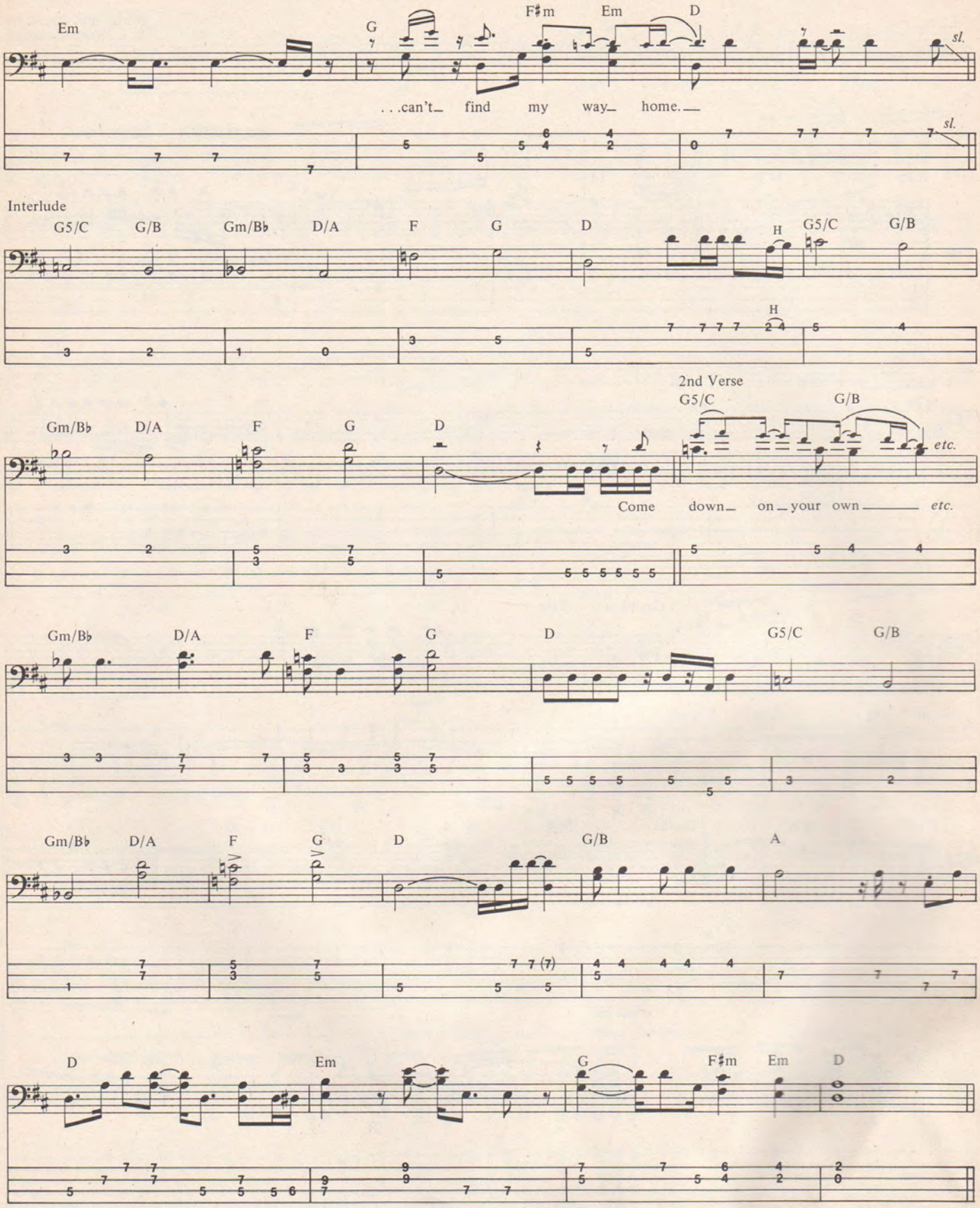
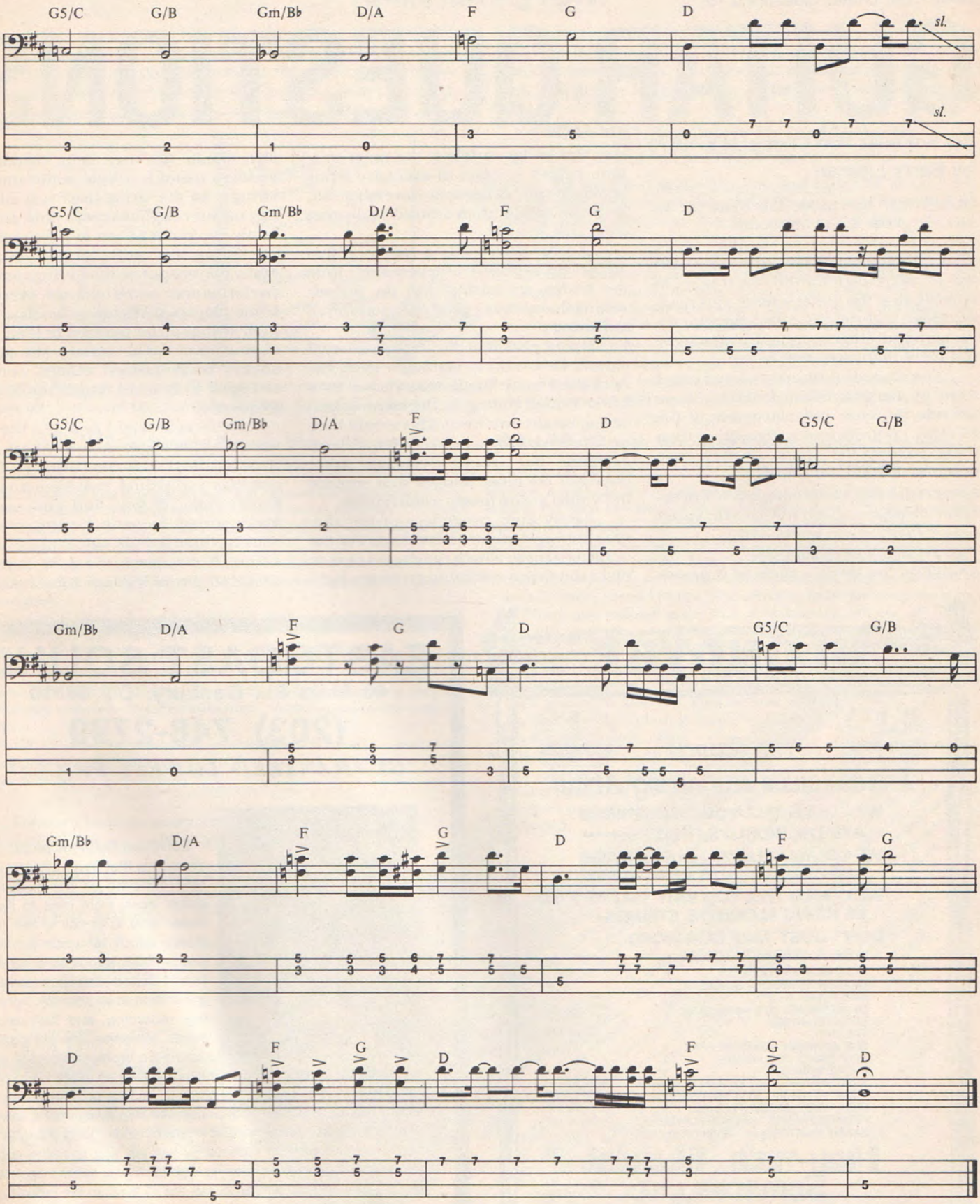

Em
G
F♯m
Em
D
sl.
. . .can't find my way home.
sl.
Interlude
G5/C
G/B
Gm/B♭
D/A
F
G
D
H
G5/C
G/B
H
Gm/B♭
D/A
F
G
D
2nd Verse
G5/C
G/B
etc.
Come down on your own etc.
Gm/B♭
D/A
F
G
D
G5/C
G/B
Gm/B♭
D/A
F
G
D
G/B
A
D
Em
G
F♯m
Em
D


G5/C G/B Gm/B♭ D/A F G D
sl.
G5/C G/B Gm/B♭ D/A F G D
G5/C G/B Gm/B♭ D/A F G D G5/C G/B
Gm/B♭ D/A F G D G5/C G/B
Gm/B♭ D/A F G D F G
D F G D F G D

Send Your Guitar Questions To:

GUITAR QUESTIONS

P.O. Box 1490, Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: *How does the shape of an electric guitar affect its sound?—Robert Reaume/Ontario, Canada.*

ANSWER: The shape has little to do with the sound, except for the role it plays in determining the guitar's mass and rigidity. Mass and rigidity affect the guitar's sustain and other resonant characteristics more than any other factor.

The shape is indirectly related to the tone by certain other factors. These include the type and placement of the pickups, controls, and bridge. Other than these factors, the shape doesn't have much to do with the sound.

QUESTION: *Why do I continually break the lower three strings on my electric guitar before they are two weeks old?—Tom Jaksic/Ontario, Canada.*

ANSWER: The string's angle as it passes over the bridge-saddle is the most common culprit in cases of excessive string breakage (see Questions, November '85). An angle greater than around 20 degrees can cause trouble.

If your guitar has a tailpiece that adjusts up and down independently from the bridge, try raising it to the highest setting that allows a good clear tone on all the strings.

If your neck is of the bolt-on variety, it should be a simple matter to shim the neck-joint to an angle that allows for a lower bridge setting at the same action (string height over frets). This would have no effect on a bridge like a Floyd Rose Tremolo, but would decrease string breakage on most bridges that provide individual string height adjustments.

Rarely does roughness of the saddle's slots contribute to breakage. For the occasional case where roughness cuts or nicks the string, smoothing with the right size needle file may help. Usually the saddle's metal is a little softer than the string's, so the string itself will alleviate any undue roughness with time, and certainly could not be cut in the process.

String life varies for all guitarists. Many players put on new strings for every performance; some change every set. Some players, particularly bassists, leave their strings on for months, or even years. If you never break certain strings and always break certain others, consider changing the more fragile ones more frequently.

Two weeks might be about the average string life expectancy for most guitarists, but there is no real average. Everyone has individual requirements and expectations. If you find you use too many strings for your budget, try purchasing them in bulk, say 50 to 100 sets at a time. It may seem like a lot to buy at once, but the savings are substantial. ■

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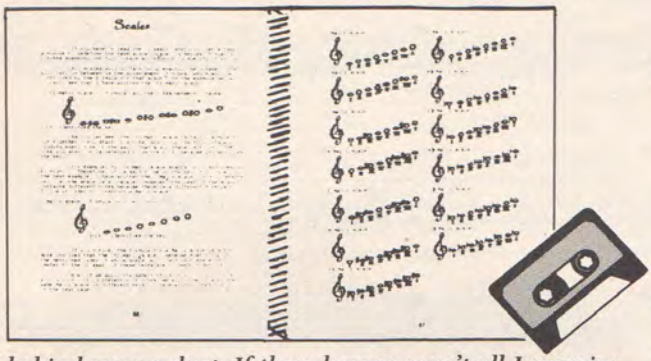

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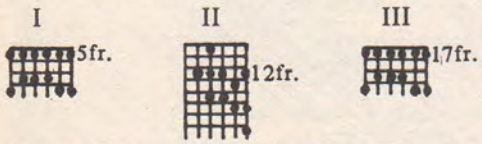
P316

How many of you guys and gals out there think you've got what it takes to be a successful studio guitarist? Do you have your chops at the ready 25½ hours a day? Could you whip up an inspired solo when you're cold or when you've been up for 30 straight hours? Can you flick a switch and dive into any groove? And, most importantly, have you got your *sound* together so that your playing will be a sought-after commodity?

If you have all these attributes then you probably already *are* a successful studio guitarist. If you don't (like most normal human musicians) then you should be able to appreciate the abilities of Steve Lukather, the L.A. session wonderboy who may be the most desired studio guitarist in the country. This month we're examining his solos on Lionel Richie's hit, *Running with the Night*, the first of which is a nine-bar job in the middle of the song; the second is found in the outro.

First, let's look at the chords Steve solos over. Basically, it's just Am and F, with the number of bars on each chord changing in each section. For the most part, Steve seems to ignore the chord changes, focusing primarily on A Aeolian (A, B, C, D, E, F, G) and A pentatonic minor (A, C, D, E, G), which, as you can see, contains most of the notes in A Aeolian, leaving out the second and sixth degrees (B and F). When using A pentatonic minor Steve relies on the three basic "box" positions shown below:



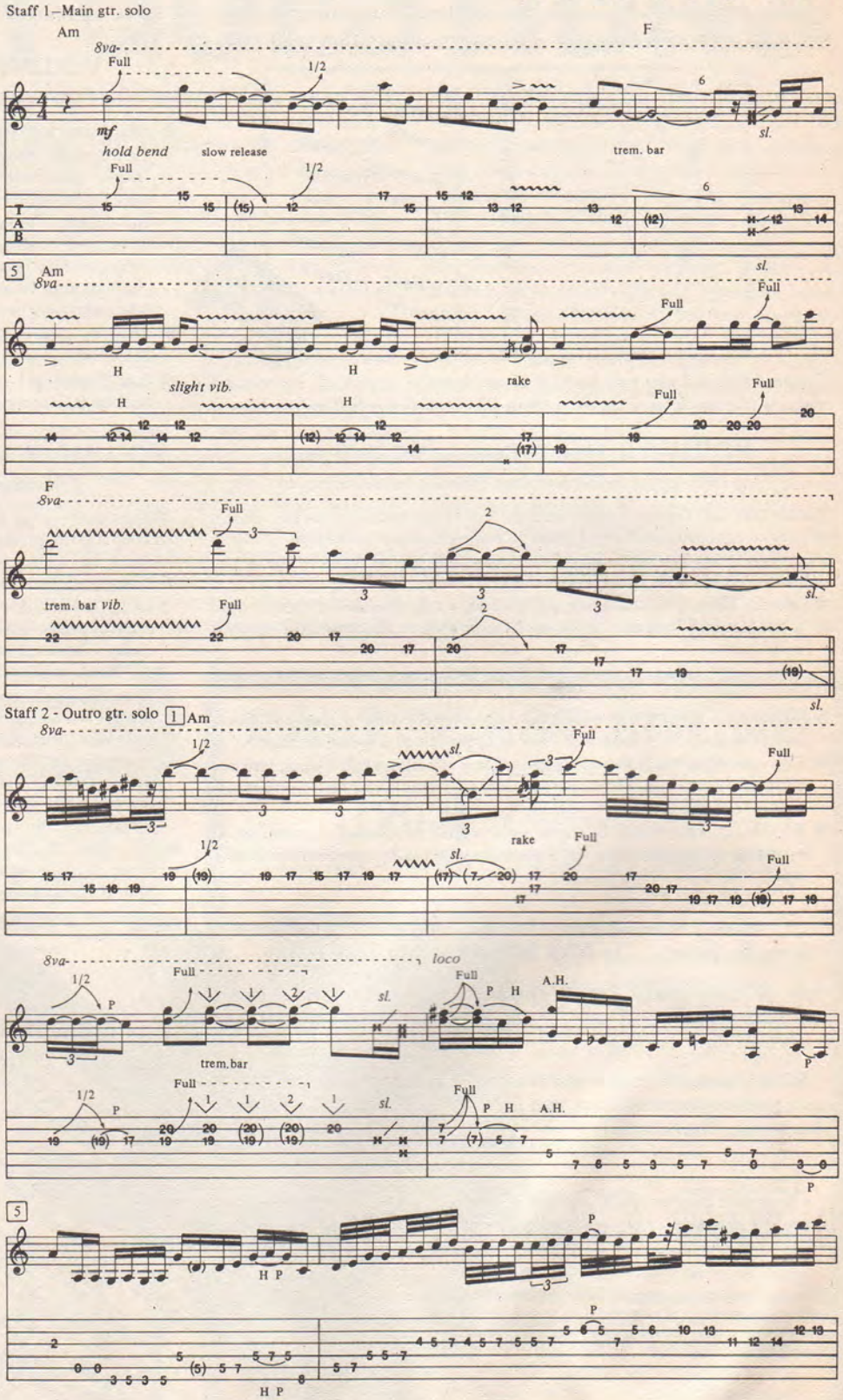
Steve also uses the A blues scale, which is formed by simply adding the ♭5 (E♭) to A pentatonic minor.

The reason why A Aeolian works just as well over F as it does over A minor

RUNNING WITH THE NIGHT

(GUITAR SOLO BY STEVE LUKATHER)

Words and music by
Lionel Richie and Cynthia Weil



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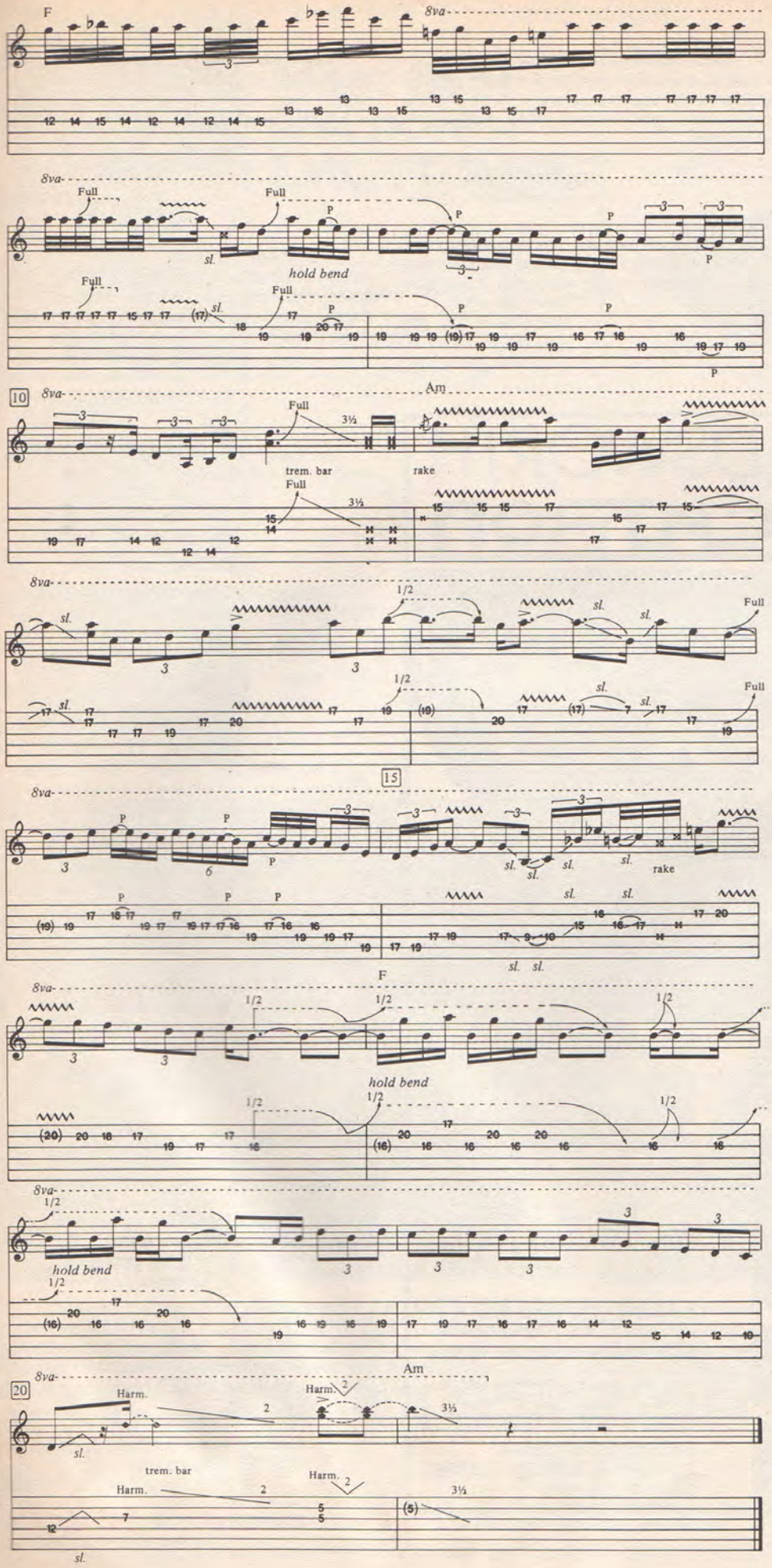

is because the notes of A Aeolian are the same as a C major scale (A Aeolian is the sixth mode of C major), and F is the fourth chord in the C harmonized scale (if this throws you, look back to my June '85 column on the modes). A simpler way of looking at it is to realize that an F major triad (F, A, C) can be found within A Aeolian. The notes of A Aeolian played over F can be thought of as F Lydian (the fourth mode of C major).

Staff 1 illustrates the main guitar solo. Steve begins in box position II playing high notes similar to the register alto saxophones are commonly played in for rock and R&B solos. His highly distorted tone adds to the sax-like sound. The key to playing a solo in this part of the tune is to play melodically, adding interest to the section without exploding into a chops party. Steve uses slow, blues-type lines, rhythmically very "up and down" for the first four bars, then loosens up the phrasing till the ending phrase in the last two bars. Notice how he builds tension through the solo till the high D note in the eighth bar, accentuating it with a wide tremolo bar vibrato, and gracefully ending the solo with eighth note triplets. As you may already know, it's not easy to fill a short amount of space (nine bars here) with a meaningful solo that builds smoothly to a climax and resolves; it is this sense of controlled creativity that earns Lukather so much respect.

For the outro solo (found on the Lp version only), Steve pulls out all the stops, employing many of the necessary techniques to be "flash" in today's marketplace. Staff 2 illustrates the last 21 bars of the solo, beginning with a pickup into the third chorus. Here, Steve is coming out of a fast riff, working his way into a short melodic statement, again employing eighth-note triplets. For the last two beats of bar 2, and in bar 3, Steve gets the most out of A pentatonic minor in 17th position, using box position III. In bar 3 Steve uses the tremolo bar to accentuate the beat, depressing and releasing the bar on straight eighth notes, creating a pulsing effect, followed by a jump down to the blues scale in fifth position in bars 4 and 5. He then flies back into 32nd notes employing A Aeolian (plus some passing tones), culminating with tremolo picking (32nds) on high A, working into bar 8.

Steve keeps the intensity up for 13 more bars, employing a powerful wide vibrato (bar 11) and some fast Aeolian riffs which approach Yngwie-ville (bars 14 and 15). In bars 17 and 18 he uses wide intervallic jumps very effectively, combined with subtle, controlled bends. Steve ends the solo with natural harmonics combined with tremolo bar usage, creating the classic dive bomb effect. ■

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K. Tyler
Box 174
Ponderay, ID 83852

If anybody out there can play riffs and solos by Metallica drop me a line and trade some riffs with me. I'm also looking for a drummer and bass player to form speed metal band in the Mobile, Alabama, area.

Jeff Gibson
636 Ridgewood Dr.
Daphne, AL 36526

All speed and underground metal freaks write us for information!

Metalstorm
3 Sheldon Place
Moorestown, NJ 08057

I am a 17-year-old guitarist who is interested in one thing; playing FAST. Any help would be appreciated. I am also a major fan of Randy Rhoads.

Ken Davenport
6701 Dicken's Ferry Rd. #39
Mobile, AL 36608

I am a young, hungry, heavy metalist starting a band. I would like to correspond with other guitarists and songwriters for ideas. My main influences are old Kiss, Priest, Motley Crue, Whitesnake, Jake E. Lee and Loudness.

Sparkey Rennells
Rt. 1
Bowling Green, MO 63334

I am a 19-year-old guitarist who would like to correspond with anyone who is into ZZ Top, Lynyrd Skynyrd, Aerosmith, Hendrix or Ratt.

Simon Murray
57 Trevelyan Place
Peterlee
Co. Durham
SR8-2NL England

Hardcore fan of Kiss, Dokken and Cheap Trick seeks music, old singles, t-shirts, etc. I would also like to hear from other fans!

Bob Francis
10714 Linmar Dr.
Concord Twp, OH 44077

Nick Simon of Chicago, Illinois, are you out there! I have seven months left in the navy and I'm ready to rock. I don't have your address so drop me a line!

Brad Blackburn
N.S.G.A. Edzell Scotland
P.O. Box 58
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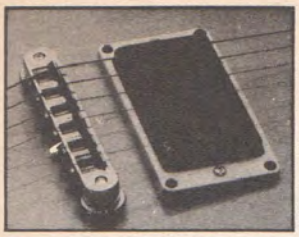

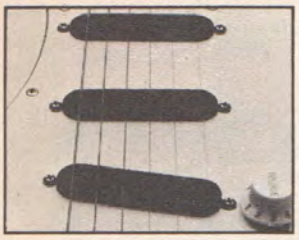

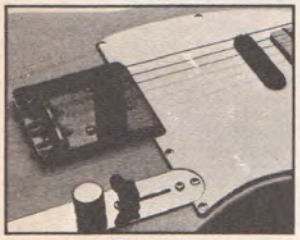

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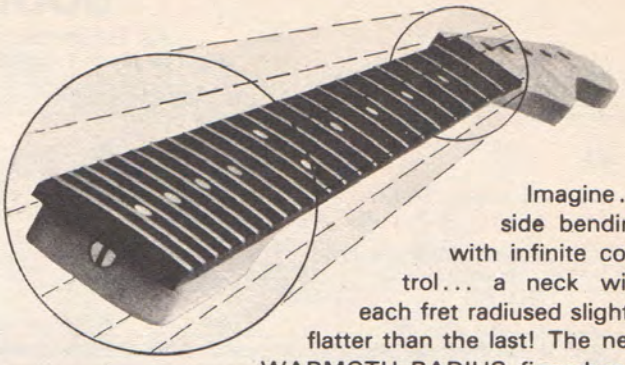

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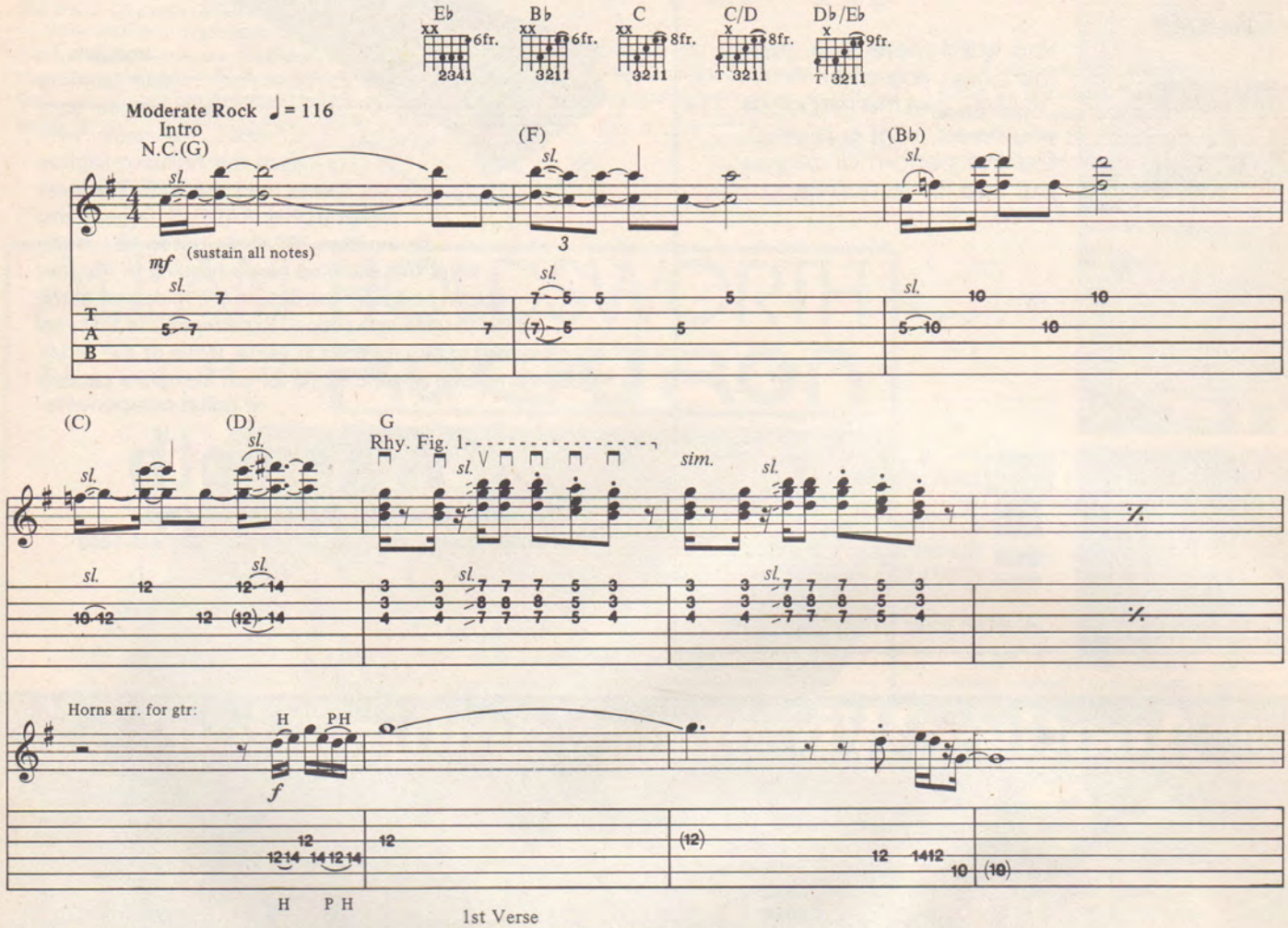
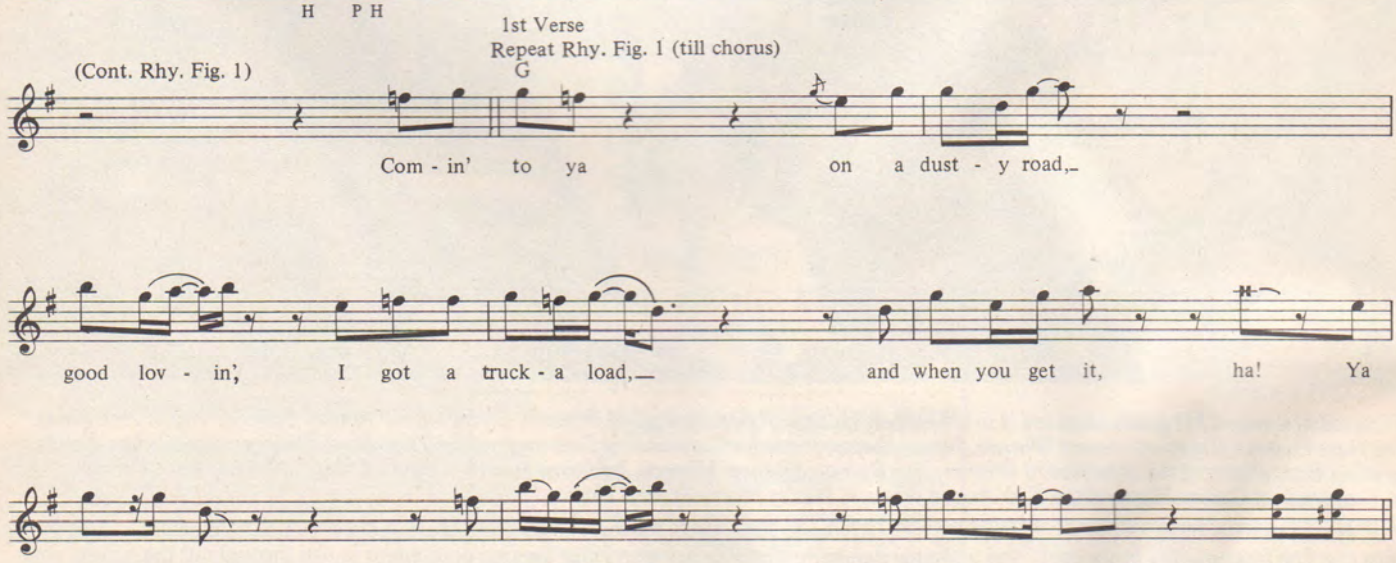
Tablature Explanation Page 27

SOUL MAN

As Recorded by Sam & Dave
(From the album THE BEST OF SAM & DAVE/Atlantic)

Words and music by
Isaac Hayes & David Porter





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Chorus

w/Fill 1

G F G

Soul Man. Ow! I'm a Soul Man. I'm a

(w/slide)

w/Fill 1

F G C D

Soul Man. Whoa! Heh! I'm a Soul Man, and that ain't all, huh! Got

(w/o slide)

2nd Verse

Repeat Rhy. Fig. 1 (till chorus)

G

what I got the hard way, and I'll make it bet - ter each and ev -

'ry day. So hon - ey, now don't you fret, heh! 'Cause

you ain't seen a n - noth - in' yet. I'm a

Fill 1 (Horns)

Chorus

G — w/Fill 1 F — G

Soul Man. Aw - right! I'm a Soul Man. Play it, Steve! I'm a

sl. — sl. — (w/slide) sl. — sl.

sl. 5-7 7 — sl. 7-5 5 — sl. 13 13 — sl. 13 13 15 (15)

5-7 7 7 — (7) 5 5

w/Fill 1 F — G — C — D

Soul Man. Ha! I'm a Soul Man. Oh! I was

(w/o slide) — sl. — sl. — sl. — sl.

sl. 7 5 5 — sl. 2 3 — sl.

5-7 (7) 5 — 0 4 — 3 5-7 5 5

sl.

3rd Verse

Repeat Rhy. Fig. 1 (till chorus)

G

brought up on a side - street, lis - ten now, I learned how to love be - fore I could eat. I was

ed - u - cat - ed at Wood - stock. When I start - a lov - in', oh, I can't stop. I'm a

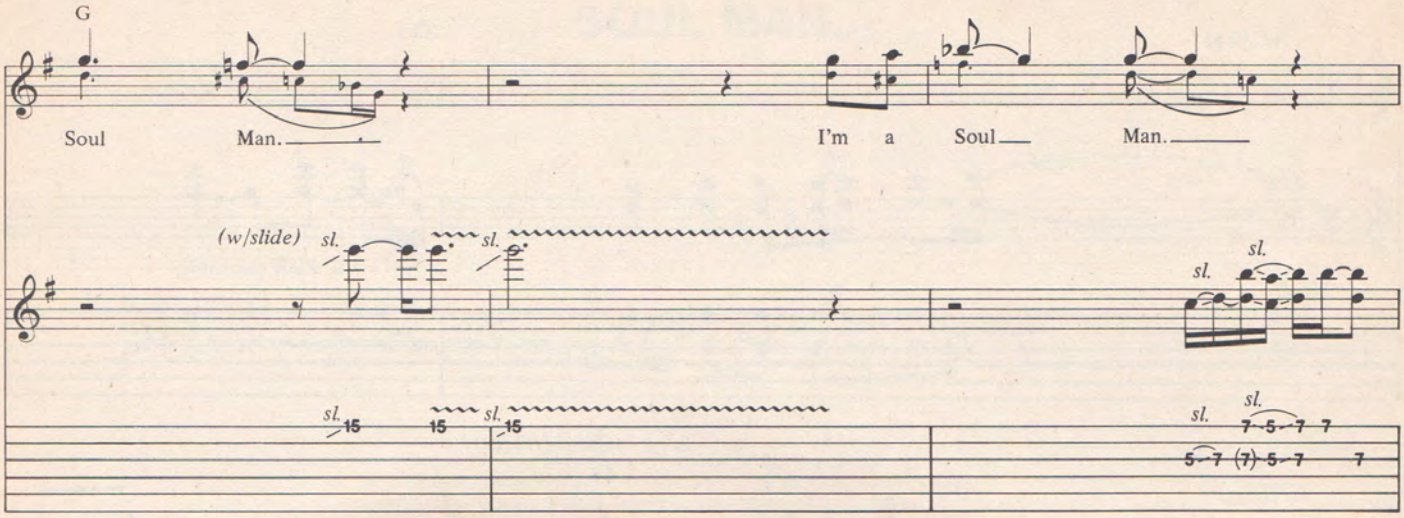
Chorus — G — w/Fill 1 F

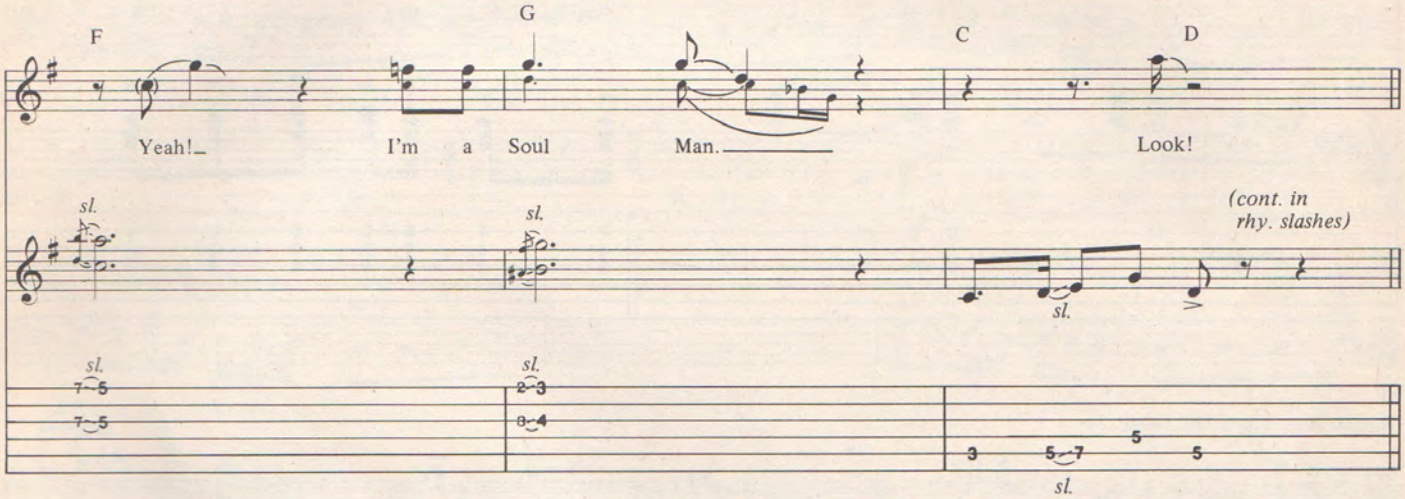
Soul Man. I wan-na con- vince you I am! I'm a

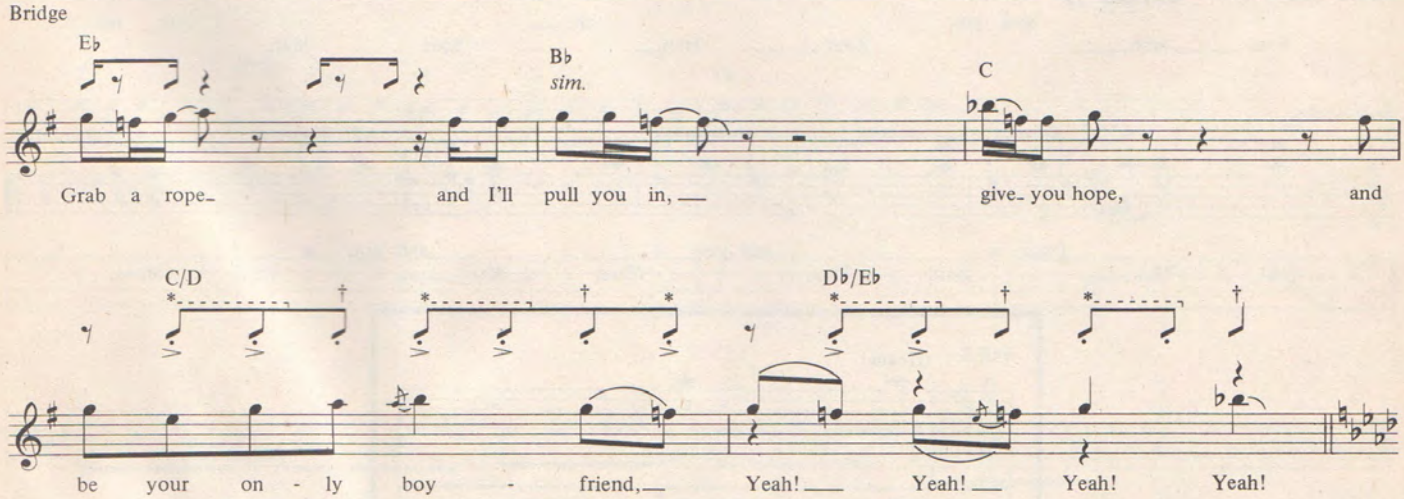
sl. — sl.

sl. 5-7 7 7 — sl. 7-5 5 5

5-7 7 7 — (7) 5 5







*Top stgs. only, †⑥ only

N.C.(A♭) (G♭) (C♭)

sl.

(D♭) (E♭) w/Fill 2 *(till fade)* A♭

I'm talk - in' a - bout a Soul Man. I'm a

Soul Man,

Rhy. Fig. 2

Repeat Rhy. Fig. 2 (till fade)

Soul Man, and you Soul Man, ah! Soul Man, Oh no!

Begin fade

Soul Man, I'm a Soul Man, and you a Soul Man, and you a Soul Man!

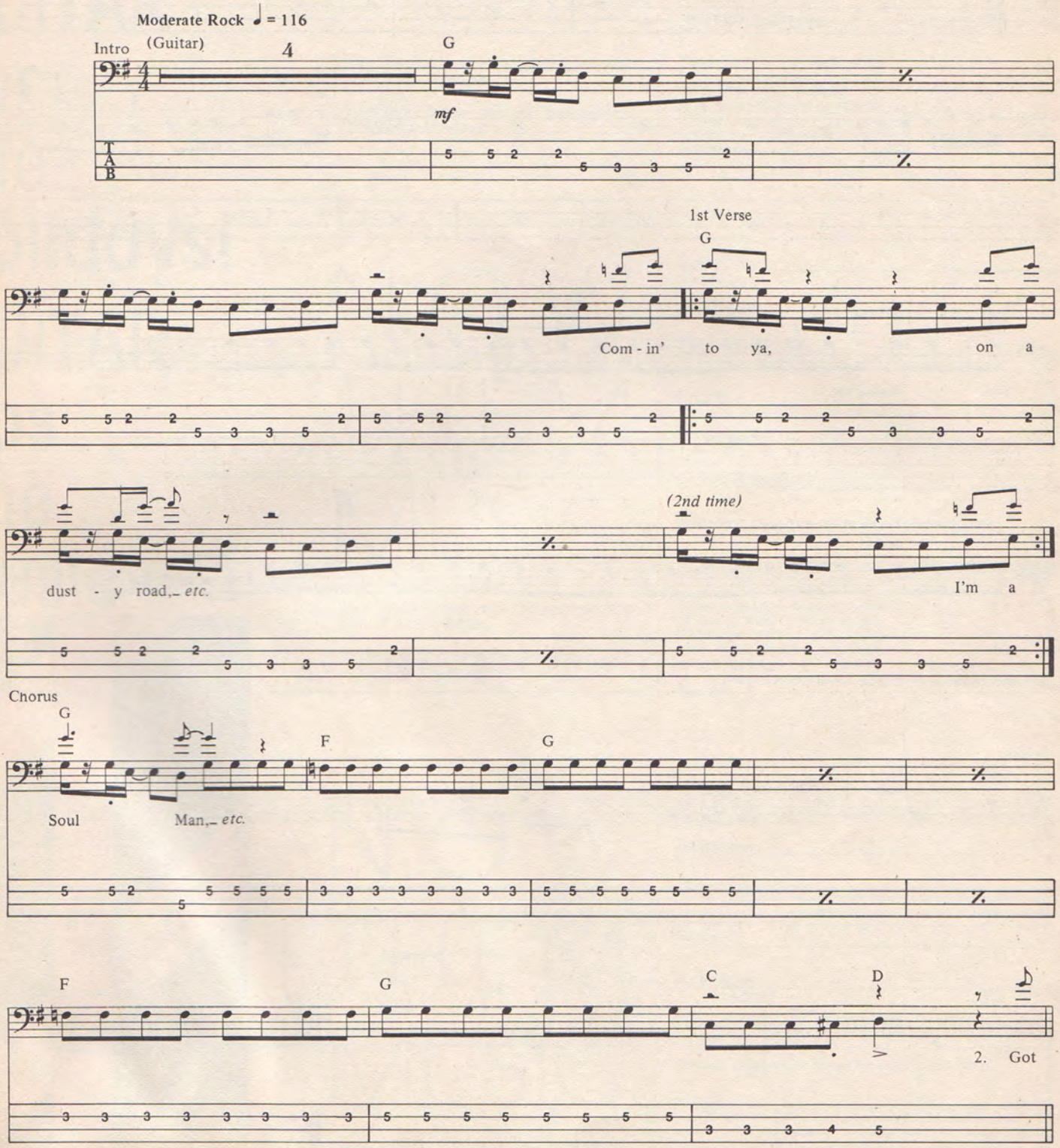
Fade out

Fill 2 (Horns)

BASS LINE FOR

SOUL MAN

Words and music by
Isaac Hayes & David Porter



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2nd, 3rd Verses

G

etc.

what I got,-*etc.*

... brought up,-*etc.*

I'm a

Chorus

G F G

Soul Man,- *etc.*

F G C D

Bridge

E♭ B♭ C

C/D D♭/E♭ 4 A♭

Play 8 times and fade

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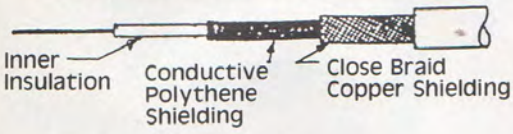

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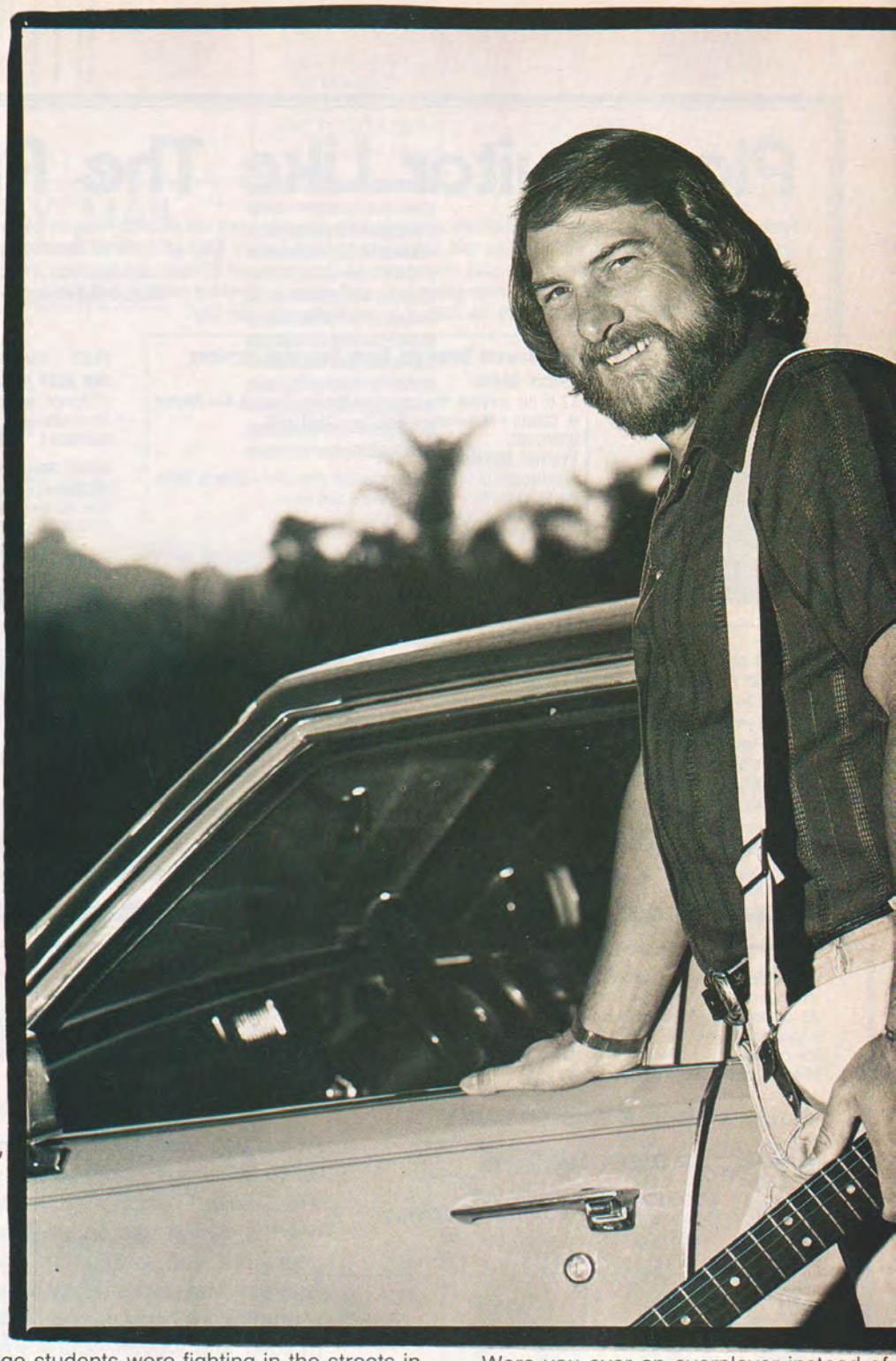

STEVE CROPPER

by John Stix

soul's main man

During the mid-to-late 60's, while college students were fighting in the streets in support of the civil rights movement, real integration was happening in the recording studios of Memphis. Black and white musicians, playing together, were brewing up a hybrid pop vocal music designed for dancing. Soul music's main backing band, Booker T and the MG's, had its home at Stax, and the house guitarist was a teenager named Steve Cropper, whose sparse but compelling lexicon of guitar hooks helped define classics like *Soul Man, Hold On, I'm Coming, In the Midnight Hour, Knock on Wood* and (*Sittin' on*) *The Dock of the Bay*.

When Booker T & the MGs, which also had hits under its own name (*Green Onions, Time Is Tight, Hang 'Em High, Hip Hug-Her*), broke up, Cropper went into producing other bands, among them the Jeff Beck Group and Robben Ford. Steve's star shone brightly again when the Blues Brothers, Jake and Elwood (John Belushi and Dan Aykroyd) gave soul music a second lifetime at the top of the charts during the late 70's. For Cropper it was a chance to simply enjoy playing the music he had helped create, this time without having an eye on the charts. With the death of Belushi and the end of the Blues Brothers, Cropper returned to the relative obscurity of producing, which is where we caught up with him.

Were you ever an overplayer instead of a sparse tasteful one?

I don't think I ever knew enough about the guitar to play my ass off or overplay. There are so many great guitar players who literally spend years sitting home rehearsing day after day. I've heard some of them say they used to play 12 hours a day. When I was in high school, that's all I did. I barely studied, because I played guitar. That was only a short time because I got shoved right into doing sessions. Guitar for me became a tool of the trade. Most of my training, in terms of what I learned on guitar, I learned in the studio and on sessions. I didn't have time to sit down and learn from other

records. I sort of went with my own instincts. The only reason that I actually came up with a sound or a Steve Cropper style is because the records I was playing on were successful. I had so many other responsibilities with the record company. I was working as A&R; I had to get all the sessions together, call the musicians, turn in the contracts, call the union, master the records. I had to pick up the products once they were pressed. I followed the whole thing down the line. The only time I actually played the guitar was during the three hour session date that we were in the studio.

Were you the guitar player on the date by default or choice?

It was a love. The way I've always looked at it is, here's something that is a total absolute hobby and I'm making a living at it. A lot of people can't say that.

Was there a lucky break that got you into the studio.

I don't know where it started but we had a real good band in high school. We wound up being almost the number one call band for parties and dances because of the style of music we played. Where schools couldn't afford to get Ray Charles, James Brown or Hank Ballard and the Midnighters, they could get the Mar-keys, and we could sing all those songs and we did them almost as good as the original records. We were a big front line horn band and we all did steps and turns and spins. We sang all of those great songs from Ike and Tina Turner and Aretha Franklin. We were very popular. I don't know who is responsible for calling me originally, but Don Robie had come to town to do some tracks for the Five Blind Boys and Al T&T Brag. Somebody suggested my name and I went down and played on them. They liked it, and from that, word got out that I can play R&B music. I was 19.

Were you nervous or cocky about going into the studio for the first time?

I don't think either. All that nervousness had gone away from two or three years of playing. There were no butterflies. It was fun for me. The other thing is that I had already spent time rehearsing one song so you could go out at night and play it once. Here's a situation where the whole band is working on this thing over and over until they satisfy whoever is in charge. Chips Moman booked me to play on my first paid session at Stax. He gave me a very good pointer about playing sessions. He said the attitude about playing sessions is to play what you want to play. Play it the way you feel it. Play it until the producer says he doesn't like it, and then change it. If they like what you're doing they are not going to say anything. Be yourself and don't worry about trying to please them. Please yourself first. I learned that at a very early age and that's sort of true. Too many guys go in and they are not trying to please themselves, they want to please whoever they are working for and they go in and overplay or they forget what to play, and they underplay. Please yourself, then when some direction comes you don't take offense at it. Just decide if you want to work for that person again. If it's a slap in the face for you, don't do it anymore. If it's something you can live with, take the money and run.

In the early Stax days was everything done live?

Everything in the early Stax days was a one-shot deal. The only instances where it changed from the intro to the fadeout was if we happened to edit two takes together. That happened sometimes out of desperation, sometimes out of the fact that maybe the bridge in one take was better than another. Otherwise it was a one-shot mono situation. It was mixed right there at that time. If that was the take that we liked, that was it. We were very conscious of how long it was. In those days you didn't do a song over three minutes. If you could get a good song at 2:15, that's what you went with. That went straight to the lathe to be mastered, then straight to the plant.

Would you learn the song cold and record it the same day?

In most of the cases what we now know as 'the Stax hits ' were written the night before and cut the next day. There were a few situations where Hayes and Porter were maybe working on a song for a week, and Sam & Dave were coming so they had to have it for them. Even with the Sam & Dave hits, if they had an idea, it didn't come together until they rehearsed it with Sam & Dave the night before. We went into the studio the next day at 11:00 in the morning and by 4:00 we had two or three hits.

How did you develop your guitar sound?

All I did was pick up a guitar and plug it into an amplifier. I wasn't all that conscious about sound the way they are now. There were times when fans wrote in and accused me of putting newspaper in the speakers to get this broken-up sound. All that was was my Fender Harvard amplifier with one 12" speaker. I still use that same amp today. When it's really important I use it. I don't like to overwork the amp because it looks like it's going to be with me till I die. I pray it doesn't get stolen.

How were you introduced to the Telecaster?

I started out on an Esquire and there's not any real difference between the two. Originally, when we had the Mar-keys I played a Gibson. There was a style that Chips Moman and I both love, played by this guy in Memphis named Clarence Nelson. I think Clarence played the intro on *Funky Broadway*. Chips and I always liked the sound of an unwound G string. For years you didn't even know about that unless somebody told you you could play with an unwound G to get bends out of solos. I had always played with a wound G. Consequently, your whole style of thinking changes. It's more blocked, more like jazz riffs, because you've got to play over that string; you can't really bend it. It was the days before slinky strings. You used to buy strings by sets, not by gauges. You couldn't get a light gauge. If you were smart enough to buy two sets you could use a looser D like an unwound G. If somebody hadn't told you, you didn't know to do it. The Tele-

Sam & Dave

Steve Cropper with Albert King

caster lent itself more to the unwound G and that crisp backbeat, where the Gibsons were a little bit muddy sounding and they sort of boomed a little more. The Telecaster was cleaner and in the studio, *Green Onions* and all the Booker T and the MG's songs were done on an Esquire. The only difference for me between an Esquire and a Tele was one pickup. The Esquire had one and the Tele had two. The situation with me and a Telecaster was I never played on the neck pickup anyway. I never used the bass pickup. A lot of guys gauge their sounds and phase the pickup. I take a standard straight Telecaster, I put it on the treble pickup and I turn everything wide open. That's what I go with. Volume-wise, I can never reach down and turn up, I have to be as loud as I am going to be from the time they kick the first intro of the first song to the end of the last song of an hour set. I control the volume with my hands. I like to be loud. If I go into a solo and scream, I want to be heard. Consequently, I play more of a choke sound. I mute it to keep the volume down until I need the volume. I never play with the volume knob itself.

On the Booker T songs it's more of a feel than a solo. Did you not want to solo or did you feel the songs didn't need them?

It's funny you put it that way. I still look at them as solos. A solo is something that is a venture away from the melody and was usually set in a slightly different groove than the rest of the song. With my style of playing, I never did like elongated solos anyway. I didn't get off doing them. It sort of bored me if I had to play more than 16 bars. Eight bars was fine. 16 bars is way plenty. On record, because we kept things short, it was usually an eight-bar solo. On stage, we'd usually extend it and I'd play one more. So I'd do two solos back to back. I think my solo style developed out of the fact that I never practiced soloing. I wasn't very fast. I took a few lessons when I was young. I mainly took lessons to learn chord changes so I could learn band charts. I didn't learn jazz. I developed this amateurish style of playing that seemed to be successful.

When you did a song that turned out to be a hit, did you know it when you cut it?

I think we knew. Some people don't admit to that. We were very chart conscious. Almost as the song was being written, I knew demographically what it was going to do. With co-writers like Eddie Floyd and Otis Redding, we'd know this would be a hit in Washington, D.C., or it's going to be great in New York. We usually knew, and on the big ones, I've got to say I knew they were going to be hits. Maybe there's a bit of luck along with that. Had they not been hits, I would have had to say I was wrong. In certain cases, like *Knock on Wood*, and *In the Midnight Hour*, I wasn't wrong. I was right with (*Sittin' on*) *The Dock of the Bay*. We looked at each other and said, 'This is going to be the biggest record we ever had.' For a couple of years we were very conscious that we wanted to break over with Otis. We didn't want to just stay on the R&B charts. He was already big in Europe and we knew that. We kept looking for the right song that would push us over the hump. With Otis there was a lot of influence from Jim Stewart. He didn't want to lose the roots of Otis—singing the crying soul ballad. But when you do that, you know that you've blocked yourself out for pop airplay. White jocks are not going to play a black soul ballad. We needed a song that was going to push him over the hump. When we came up with (*Sittin' on*) *The Dock of the Bay*, we knew we had it. Unfortunately, Otis wasn't around to see it happen. But he went knowing that he had made the best record he was going to make at that time.

In *Soul Man* when they say "Play it, Steve," did you have that little lick ready and waiting?

There's a story about that lick and one on the intro. For that particular lick, I had my cigarette lighter on my knee and when they said 'Play It, Steve' I picked up the cigarette lighter and played that lick, then put it back down on my knee. On stage, I never played with a cigarette lighter or a slide, but on that record I slide that note. The 'Play it, Steve' came in the last three takes, where Sam put it in there. He may say he only said it once, but I know he did it on at least the last two takes. It became a worked out situation as we worked on the song. With the intro, I was in the studio working on something else. Issac came in and said, 'Can I borrow you for a minute? Get your guitar because we have a great song for the Sam & Dave session tomorrow, but I can't get an intro going!' In those days we were very intro conscious. We wanted something that would get people out of their seats dancing right away without having the singer singing or talking. He said, 'See if you can work out something on these changes.' The changes by themselves, if you take the melody of the guitar off, are block chords. We worked for half an hour and came up with that intro. When we presented it to the band the next day we were ready. The main chord riff I had used before. I don't recall what songs. That whole style of rhythm is sort of derivative of a thing that Ike Turner had done many years before. I played it one day and everybody said it was great. I think it all started because I had this rhythm pattern on *You Don't Know Like I Know*, and everybody liked that. When *Hold On, I'm Coming* came up we worked for hours and it wasn't quite making it. We knew it was a good song and I was frustrated. Issac and Dave threw their hands up. They knew they had a great song but it wasn't going

on. Al Jackson looked at me and said, 'Come on, Cropper, let's go get this song.' The rest of the band stayed in the control room listening to takes. Al Jackson and I went into the studio and I came up with that old James Brown 7 sharp 9 chord. We said, 'Hey man, that's it; let's try it in this groove and see what happens! I think we got it in two takes. It became a style in most of the Sam & Dave songs to have a dominant guitar rhythm going on. We were conscious of that.

In the 70's you laid low. Where I pick you up is producing the Jeff Beck Orange album.

We had a ball. That turned out to be a good album, too. Jeff was very enthusiastic. He is such an awesome guitar player. I'd been playing a Telecaster for about 12 years and I looked at him and said, 'You can't get that in that position. You don't get those notes there.' He had

The Blues Brothers

the most amazing melodies running around in his head. He was able to tell his hands exactly where to go. It's a talent that I've never developed. I was sort of playing blind, in terms of comparing myself to somebody like Jeff Beck. It was an experience to see that. One of the things about the album was that he played through my little Harvard amp. It's got a tone control, a volume control and a couple of inputs. I wish I could find another one of those.

This record was a dream for him, because he had always wanted to come to Memphis to cut an album. My name popped up and he said, 'Wow, Cropper is available.' When we were at Stax we were totally untouchable.Nobody was allowed to cut with that band. That was part of the reason we broke up. We did not agree with company policy. We had Simon and Garfunkel to Frank Sinatra, Jr., wanting to record with us. We were not allowed to do that for any reason. The policy, after we made a few hits for Don Covay and Wilson Pickett, was to stop allowing us to cut for Atlantic acts, even though we were under their distribution wing. We weren't allowed to cut with them and that's when Jerry Wexler went with Chips over to American and brought down King Curtis and the Sweet Inspirations and Aretha Franklin. They weren't dummies; they continued right on. We should have been in on a lot of that stuff. There was a little bit of bitterness about that. That's why in the late 70's we started breaking things up. That's when I was available and started getting calls from all over to produce. In reality, it was fun for me. I don't know how successful it was. We did okay. That Jeff Beck album was good. We did Poco, **From the Inside**. I don't know whether it was bad that I changed my roots and started doing other music or whether it was really good for me. It was an experience. It was fun and I was enjoying playing other styles of music and not just being restricted to ethnic black music, in terms of what R&B radio of the time dictated. It was fun for me to be in both worlds.

When you got the call for the Blues Brothers, how long did it take you to say yes?

It was hard to say yes because I was in the middle of producing **Inside Story** for Robben Ford. They wanted me in New York to rehearse for three weeks and I said there is no way I could do that. That Robben Ford album is one of my favorites. Robben had a great attitude about playing. The band was top notch. We had a fun time making that album. I'm sorry it wasn't more successful at the time it was out. I think it lacked a little commerciality and we talked about that at the time. Robben was more into that jazz style of playing. I don't know who he was looking at in terms of his competition. He knew as well as I knew that there weren't enough commercial songs on there. The closest thing we had was *North Carolina*, that blues thing. I thought he should sing more, but that's where the friction rubs. He's a guitar player and he should be presented as a guitar player and we got the best out of him.

That record was done and you went with the Blues Brothers?

I don't know if I begged off. I had to sit Robben down and say, 'John Belushi keeps calling me.' There was one time John called and it seemed he had me on the phone for over an hour. I said, 'Good God, John, I'm paying $150 an hour in studio time. You figure it out and I'll be there, but there's no way I can rehearse for three weeks.' We agreed the band could rehearse without me for a few days and I'd come in later. That's when I said I would do it. It was strictly to open for Steve Martin at the Amphitheatre. It was nine shows. That was it. They wanted three weeks of rehearsal to do ten songs to open for Steve Martin. God knows what it developed into. A lot of money.

I lose you after the Blues Brothers.

A lot of people lost me after the Blues Brothers. I didn't do a whole lot. I've been at it for over 20 years and when John died it sort of took the wind out of me. There was too much going on. It was a great band and sort of the highlight of my career, and all of a sudden John's gone and that's the end of that. I literally took a year and a half vacation.

Have you ever thought of being a guitar player more than a producer?

That's daydreaming. I have fantasies in a club sometimes where I'm sitting there in the right situation. I think, wouldn't it be neat just for once to go up and blow everybody away. Play one song, kill them for 30 minutes and just walk away. That would take about four years of rehearsal.

Do you perform live anymore?

I've done showcases and shows in Nashville. I've sat in with different bands from time to time. Dan Aykroyd's wife got everybody to play a surprise birthday party for Dan. The old Blues Brothers Band flew into Canada last July and surprised him.

How did it feel playing those songs the second time around with the Blues Brothers?

It was the first time we had a chance to enjoy ourselves in the band. When I look back on it, it was a lot of fun, but with the Blues Brothers it was just total excitement. This was actually getting to live what you've done for yourself. It was a good chance to enjoy it and it always helps when you know you're getting paid for it, too.

Are your road days over?

I don't know. I've had a few offers but I'm not known as a road person. I have a ball for the first week or so. After the third week it's like, why did I agree to do this? It's difficult for me. I love to perform but I have a lazy streak in me. The toughness of the day-in and day-out having to get up and make a bus or catch a plane is a drag. I'm much better in the studio in my own element. Under the right conditions I would do it. I do not envy these guys who go out there and play 200 days a year. No way. Maybe in the next lifetime. ■

the Vinyl Score

by Buzz Morison

EAT 'EM AND SMILE—David Lee Roth
Warner Bros. 9 25470-1

Performance: It's showbiz
Hot Spots: *Tobacco Road, Big Trouble* and *Yankee Rose*
Bottom Line: Dave tries but only survives

Why are David Lee Roth's most memorable tunes the covers he does of Tin Pan Alley like *Just a Gigolo* and *That's Life*? It's because at heart Roth is a pure hokum entertainer, and he's succeeded because rock 'n' roll is the only place his cornball excess and drooling personality could thrive. His first solo album (barely 30 minutes long) is a mish-mash of jive covers, piecemeal metal and swaggering funk-rock that promises the big bang but never delivers. Cause for excitement lay in his band as much as Roth's lips, with acrobatic guitarist Steve Vai and heavyweight bassist Billy Sheehan enlisted, but **Eat 'Em and Smile** shows that even great musicians need more than marginal material to connect. Vai engages Roth in musical conversation at first lick on *Yankee Rose*, and his spinning riffs and Sheehan's lubricated bass lines hint at further delight, but Vai spends most of the album uncorking high-speed dashes and hari-kari fills that are more flash than illumination. Comparisons are unavoidable, and much of **Eat 'Em** sounds like rejected Van Halen (see *Goin' Crazy!*). *Elephant Gun* and *Big Trouble* show off Sheehan and Vai best, but there's little in Roth's musical buffet worth smiling about.

WHO MADE WHO—AC/DC
Atlantic 7 81650-1-E

Performance: Cinematic
Hot Spots: *Who Made Who, Chase the Ace* and *Ride On*
Bottom Line: Three new, six old on a soundtrack

It's only fitting that Stephen King, master of blood and guts storytelling, chose AC/DC to do the music for his first film as director, ***Maximum Overdrive***. What better sound to lend auditory relevance to the bloody visual mayhem of machines going mad than the cut-and-slash brilliance of AC/DC. No band combines double-guitar heaviness and chopping with solo slash like AC/DC, and **Who Made Who** proves it. The album is a bit of a rip as it contains six cuts from previous records, but the selections are top-notch, from the thrashing *Shake Your Foundations* from the band's last Lp, to 1976's slow blues *Ride On*, with the late Bon Scott truly feeling the pain. The album proves worthy on the strength of the three new cuts. *Chase the Ace* is a stomping instrumental by the Young brothers, a three-minute, full-throttle roar from which Angus stumbles and jumps. And the album's title cut may be the band's finest song ever, an actual melody that builds to a splintering peak. Those three songs will be worth the expense for AC/DC fans, but their power and precision only gets the glands going over what might be coming on their next full-scale album.

ROUGH CUTT WANTS YOU—Rough Cutt
Warner Bros. 9 25484-1

Performance: Crisp and cranked
Hot Spots: *Bad Reputation, Hot 'N' Heavy* and *You Wanna Be a Star*
Bottom Line: Distinguished hard rock and good songs, too

Rough Cutt is one of myriad bands fighting to break away from the pack and hit the big time, and their second album, **Rough Cutt Wants You**, oughta bring them considerably closer to that goal. There's no pretentiousness or outrageousness on the album, just some of the crispest and most melodic hard rock careening down the pike these days. Led by singer Paul Shortino, a rare hard rock warbler who can carry a tune in his hip pocket, Rough Cutt stands out from the California spandex hordes on the strength of its well-written songs and clean, lean musicianship. Some credit for **Wants You**'s resilience goes to producer Jack Douglas, but the boys in the band laid down the licks, and songs like *You Wanna Be a Star* and *Let 'Em Talk* (real songs, not just a riff and a solo) reveal Rough Cutt's prowess. Chris Hager and Amir Derakh man the guitar lines, and their solos are brief and to the point, dogfights that don't overwhelm the tunes. And drummer David Alford is a monster masher who pushes the band over the top. This band wants you, and they're worth wanting in return.

TERRITORY—Ronnie Montrose
Passport Jazz PJ 88009

Performance: Varied and dreamy
Hot Spots: *Catscan, Odd Man Out* and *Women of Ireland*
Bottom Line: A fusion of guitar fusions

Those expecting steaming hard rock from guitarist Ronnie Montrose on **Territory** are going to be surprised and probably disappointed. **Territory** is far from the Montrose of old, as the record's Passport *Jazz* label implies. It's an album of diverse, pastoral guitar fusion, heavy on introspection and ripe with Montrose's fluid, rolling playing. The opener, *Catscan*, is a shimmering piece of fusion, a fifth-gear, late-night ride with lights streaming by that sets us up for a power-packed, funky album. But what's surprising is the dreaminess of most of **Territory**'s remaining landscapes. *Odd Man Out* is a microcosm of the album, with its acoustic intro, ticking synth bridge to a ***Miami Vice***-like speed chase and final slow blues coda. It's as if Montrose had some riffs left over and just stuck them together. Even more striking is **Territory**'s gentle side. Side two is all romanticism, from the title track with its haunting but too brief electric solo, through the acoustic *Synesthesia* and delicate *Pentagon* on which Montrose plays koto, to a harp/electric guitar duet on the seductive folk melody *Women of Ireland*. There's plenty of interesting music on **Territory**, but much seems like ideas not fully cultivated.

SLEIGHT OF HAND—Joan Armatrading
A&M SP 5130

Performance: Deep and personal
Hot Spots: *One More Chance, Kind Words (and a Real Good Heart)* and *Russian Roulette*
Bottom Line: Armatrading takes control

What, you may ask, is a review of this Caribbean/English folksinger's latest doing in a guitar magazine? Well, one listen to **Sleight of Hand** will tell—on Joan Armatrading's twelfth album, the singer/guitarist has taken control and produced her rockingest and most guitar heavy record of complicated love songs. And that's literally produced, because Armatrading wrote, arranged, produced and played all but one guitar part on **Hand**, and the musical depth and toughness she has added to her songs is a revelation. **Sleight of Hand** isn't heavy, though Armatrading's lyrics are sometimes painfully so, but the record is hard, and much of its resilience and snap is supplied by her guitar work. The slow angst of *One More Chance* is a prime example, as its moaning chorus gives way to a despairing solo that overwhelms the song and conveys emotion as purely as any of her written lines. And Armatrading doesn't stop there, her savvy production touches pulling us right into *Russian Roulette* and its optimism and bevy of guitar parts. **Sleight of Hand** is a most impressive pop achievement from a first-time producer, and another chap-

ter in the stylish personal history of one of England's finest performer/songwriters.

THE GOOD EARTH—The Feelies
Coyote Records TTC 8673

Performance: Intensely rhythmic
Hot Spots: *The Last Roundup, Slipping (into Something)* and *Let's Go*
Bottom Line: New Jersey guitar rock/folk long MIA

The Feelies were one of New York's headier bands in the late Seventies, but after one **Crazy** album, the musicians dispersed. Six years later, reformed and even more intensely driven, this five-person band is back with **The Good Earth**. The Feelies' music is based on the simplest of rhythms and chords, but is uniquely dronish and propelled by the interweaving guitars of Bill Million and Glenn Mercer. These guys aren't flashy soloers or technical wizards, but they match intense cross rhythms and repetitions to create an almost mantric rock/folk that is lightweight and dreamy while at the same time sinister and menacing. The songs are all rhythm, with Mercer's Lou Reed-like talk/sing blending in as an equal voice, and both guitarists unravelling twisting, wiry solos that wrap around the drone. *Slipping (into Something)* is the Feelies at their most manic, its wild finale careening behind twin demented leads, while *Let's Go* is the sound of the band at its perkiest, happy chiming that reveals the importance of instrumental positioning. With more than a passing similarity to R.E.M., the Feelies combine the spaciness of the sixties with the freneticism and worry of today. (Twin/Tone Records, 2541 Nicollet Ave. S., Mpls., MN 55404)

THE UNFORGIVEN—The Unforgiven
Elektra 9 60461-1

Performance: Exaggerated
Hot Spots: *Roverpack, The Loner* and *Grace*
Bottom Line: Hard country posturing

The Unforgiven is a six-pack of grizzled hicks from that barren wasteland of the West, Los Angeles, who wear outlaw clothes, exude a cartoonish image of the "spaghetti western" bad guy and bash their guitars and drums with fervor. Their debut is full of slashing, yelling, hard country that blends the band's four guitars, hard-ass attitude and good-old-boy cliches into a rocking if one-dimensional concoction. John Henry Jones wrote all eleven songs, and his knack for copping catchy melody twists from the morass of country music is obvious, but his contrived, mean-guy lyrics wear thin, despite the leathers and three-days' growth. His singing, too, always on the brink of breaking its forced rasp, gets a bit old. But the band's guitar drive, a four-man front that's never overbearing or just guitars for guitars' sake, makes many of the cuts winners. John Hickman takes most of the solos in a style that mixes hard rock and country licks, and on *The Loner* is sharper and cutting. The band is able to pull off its exaggerated posturing because they realize they're just having fun, and their dust-storm music proves it.

INVISIBLE TOUCH—Genesis
Atlantic 7 81641-1-E

Performance: Typically grand
Hot Spots: *Tonight, Tonight, Tonight* and *The Brazilian*
Bottom Line: Less art, more pop

And still there were three. Despite the unqualified success of Phil Collins' recent efforts and Mike Rutherford's hit-making Mike and the Mechanics band, those two still find time to team with keyboardist Tony Banks in what's left of the English art-pop band Genesis. Only there isn't much art left in this former home for Steve Hackett and Peter Gabriel—**Invisible Touch** might as well be the new Phil Collins record. It's filled with the busy soul-pop that Collins has scored so mightily with, but what tags it as Genesis are Tony Banks' dense keyboard layers and the sweeping changes

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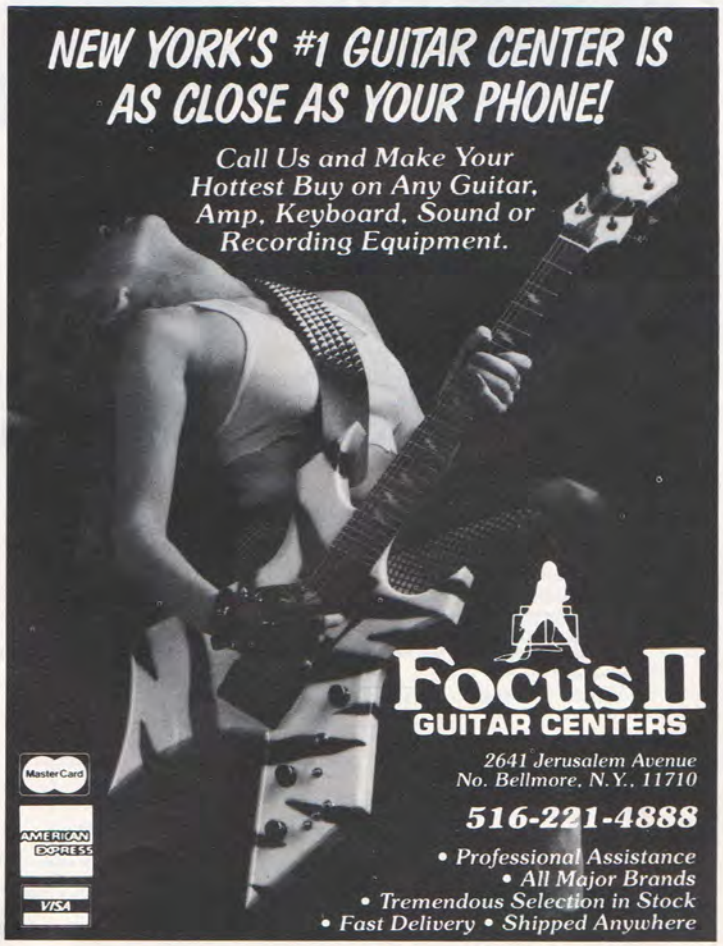

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in melody and tempo that expand on the love themes. *Tonight, Tonight, Tonight* contains more of the Genesis art/mystery in its grand arrangement and drifting midsection, with Banks creating a sonic stage on which Collins can perform. In fact, **Invisible Touch** is loaded with interesting rhythmic patterns and soundscapes, but many serve only as backdrops for too much aching Phil Collins. Guitarist Rutherford contributes mostly complex rhythmic figures to the orchestral maneuvers, soloing dramatically on the instrumental *The Brazilian*, a finale that's a welcome escape from the voice of Collins.

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MIDLINE

EMPTY GLASS—Pete Townshend
Atco SD 32-100

The Who's Pete Townshend has fairly secured his place in the pantheon of rock greats with his contributions to music and film. But the brilliant Englishman has never received the plaudits due his solo work, a set of recordings made in the Who's latter days, when inspiration had begun to wane and pleasures were being sought elsewhere. As the guitarist fought to come to grips with his mortality and his vices, he seemed to find solace and escape in his music. His solo albums became as much therapy as musical creation, and nowhere is that more evident than on 1980's **Empty Glass**, Townshend's third and arguably best solo work. Accompanied by a phalanx of his musician cronies, Townshend worked through his fears and passions in the recording studio, using some of his prettiest and most affectionate tunes. The result on **Empty Glass** is a fine album of Townshend pop that unleashes the emotion in the guitarist's instrument, voice and mind.

The sincere, fluttering music that is the body of the album is framed by two of Townshend's tougher songs in *Rough Boys* and *Gonna Get Ya*, songs on which slashing guitar licks bounce off his romantic piano playing. *Rough Boys* has all the spunk of classic Who but is clearly made Townshend's through his impassioned singing. *I Am an Animal* is a despairing plea that leads the listener further into Townshend's emotional whirl on *And I Moved* and *Let My Love Open the Door*, a one-time top-ten hit. And the combination of Townshend's falsetto and some baroque arrangements make the rest of **Empty Glass** a frightfully revealing and appealing album. While **Glass** may not contain the usual dose of Townshend's manic, mashing guitar, it is surely the guitarist's most personal pop statement, and a rich and diverse musical document.

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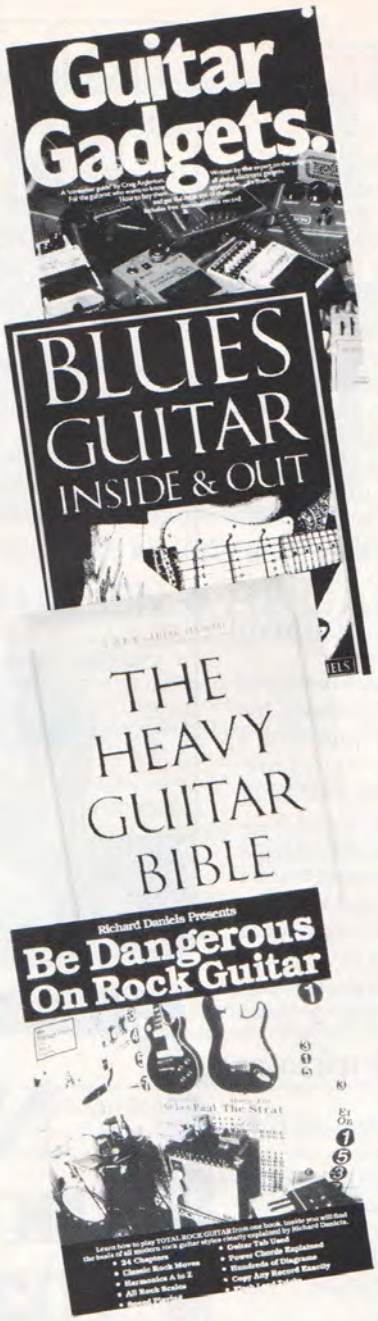

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IN THE LISTENING ROOM

Continued from page 8

Rock of Ages from **Pyromania**, by Def Leppard with **STEVE CLARK**.

It's been a long time since we've heard an album that you can't fault in any way. **Boston** was the last album that springs to mind in that category. It's nice to see a perfect album crop up every now and then. It's obviously at great expense. Even when we were doing our first album there were bands like Queen and Supertramp that were spending six or nine months on an album. The result can be heard on the first and second Queen albums. Then you get **Boston** and now **Pyromania**. A lot of care and attention has been taken on this and it shows.

—K.K. DOWNING

Foots from **Stuff**, by **STUFF**/Warner Bros.

It sounded like good time music. It's well played and something quite fun. I wouldn't choose that guitar sound myself; it's pretty thin and sounds very Fender-like to me. I can understand that. I can almost see something like this using brass punctuation in it. This song wasn't out there to scream, it was out there to groove. I like something to stick in a groove, but my idea of sitting in a groove would probably be a lot more ponderous than an American thing, which is what this is.

—STEVE HACKETT

Jacuzzi from **Defector**, by **STEVE HACKETT**/Charisma.

I've always liked Hackett's guitar playing a lot. He's very smooth. Steve is great for that and so is this cut. I think there are better songs from his first solo album, **Voyage of the Acolyte**. That whole album is great.

—ALEX LIFESON

Sons and Lovers from **Disturbing the Peace**, by Alcatrazz with **STEVE VAI**/Capitol.

What a pie in the face. Bionic melodic minor. I like the attitude of this song. I always did. I had fights with the producer about the tempo of the song. I actually like the solo in this; it speaks well. There's a lot of melody in it. Sure the construction of a song always leaves something to be desired. Overall, this type of music, especially since it's mine, represents a special time period for me. When I was in the studio in L.A. recording this, the relationship I had with the band was very good. This type of music is special to me, whether it is under produced, over-produced, selling well or sitting in the cutout bin.

—STEVE VAI ■

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Beaver Felton, featured in GP, Aug. '85, Spotlight column, is well-known for his advanced proficiency and innovative bass playing. His wide-ranging style combines fingers, slapping, tapping, chords, harmonics and other "tricks". Following years as an instructor, Beaver has developed **SUPERCHOPS 4 BASS**.

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— Beaver Felton

Beaver Felton uses Peavey basses GHS strings, and Ibanez basses and effects.

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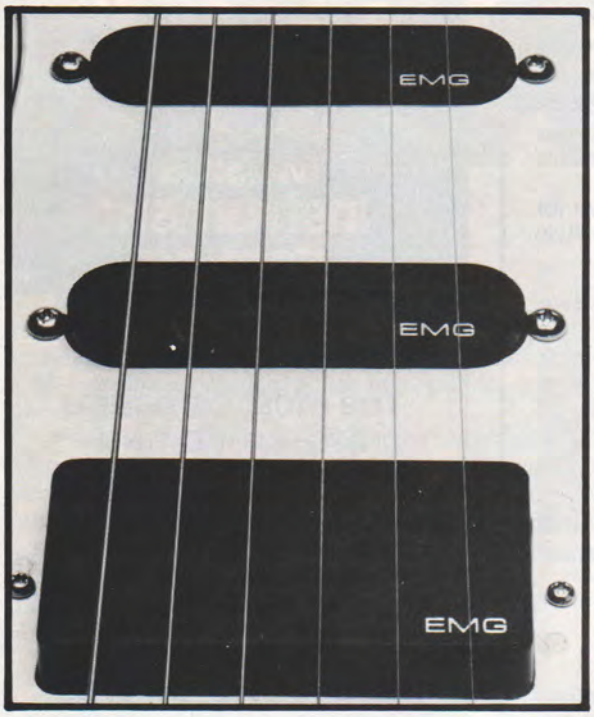

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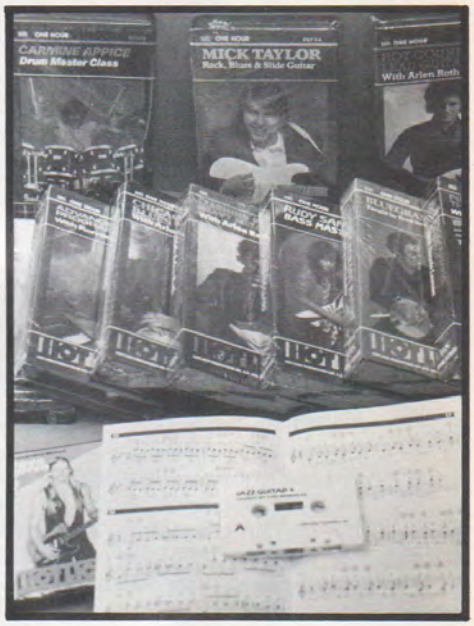

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WINWOOD *Continued from page 56*
gether. The idea of forming a band is vaguely interesting to me, but on the other hand, I might never want to go on the road again. The first ten or twelve years of my career I spent on the road. In the mid 70's I took time off from working on the road to work on a lot of different recording projects, with a lot of unusual people. I worked with Stomo Yamashta, did two albums with an African band, a lot of sessions. I made my living as a session musician, listening to other people, seeing how they worked. It was very valuable to me. Then I started to spend more time in the studio after that. In the early 70's I had spent six months recording in Muscle Shoals, Alabama, and at that time there were some great records being made there, a lot of the soul records, people like the Stones cut there, and some of the Muscles Shoals rhythm section played in Traffic. I've since been to Nashville on a few occasions. I was surprised at how much music there is aside from country music; in fact, now a lot of the people who were from Muscle Shoals and Memphis and even Atlanta have moved to Nashville, because a lot of those music scenes have become less productive for one reason or another. The Memphis Horns are there; Peter Gabriel used them on his record; Scotty Moore, Norbert Putnam, David Briggs and all those people are down there. But 10–12 years of playing live gets into your blood. I thought I might never want to do it again, but now I'm into it and ready to do some live work. ■

VAI *Continued from page 47*
up the sound. Then I'm going into an SPX 90 by Yamaha. Everything is being gated, so when I'm not playing it shuts off and cuts the noise. The rack is constructed so there is literally no noise coming out of the amplifiers from all the effects. But at the same moment, if I needed to I could just plug into an amp and play.

That brings up the question as to what is necessary. Are all these subtle or not so subtle sound changes lost in the arena?
A lot of them are, but I'm sure subliminally people will hear it to a point. It fattens things up. Some of the things are necessary for the effects that I'm going for. Ultimately, what you're hearing is a guitar coming out of an amplifer and a lot of the shows will probably be recorded. When something is recorded I want to sound the best I can. All this gear is just a means to an end. I don't need it but I certainly enjoy it.

Which is your favorite of the Van Halen you do?
I like *Unchained*. I get the same feelings from Van Halen songs that most people get. It's a great feeling and I can't really pick a favorite.

What did you do to prepare for this tour?
I practiced more and more each day. When you get out there and start playing, there is nothing else like it. There is more education in one show than in five days of sitting down practicing. I should say it's a different type of education.

Is there a song in the set which you enjoy the most?
Shy Boy is pretty challenging, but my guitar solo will be the most challenging.

Are you looking at guitar synthesizers?
I'm very interested in the Jackson guitar synthesizer. He is coming out with a new synthesizer which speaks faster than anything else I've ever played. The thing has got incredible MIDI capabilites. You can channel a whole bunch of synthesizers to it and it's very clean. The guitar is very comfortable too.

Do today's guitarists have a responsibility to learn about the technology of the 80's?
The way I feel is that it's important to learn what you want and if learning electronics is part of your thing then go for it. If learning how to read and write music is part of it then go for it. It's very important that kids realize that they are the future and that they are going to make the hybrid structures of tomorrow, and what they have to go on is the people of today. Way back when a kid would pick up the guitar and be influenced, he'd be thinking, this is what Charlie Christian is doing. I like it and this is where I have to start. They hear it and think that's the standard. If you went to another planet and people were expressing themselves with no problem at all in ways that are inconceivable to us right now, you'd be blown away and realize, this is the standard. You'd be exposed to it. Being exposed to something like that will in turn influence you to start at a certain plateau. This is the crucial moment, because at this point you can go one of two ways; you can lose your identity and become a clone or you can take those influences and turn them into your inspiration. That's where kids are going to start when they hear new guitar players of today. They are going to say, this is where we have to start. When I started playing the guitar I heard guitarists like Jimi Hendrix and Jimmy Page and I thought, this is what's happening; this is where it is. I've got to at least be able to do this. That's when I approached things on the level of finger movements. I was very influenced by the emotional content of the music, too. Basically I always knew that I'd have more technical ability than, say, someone like Jimmy Page. I don't mean that in a derogatory manner, because the man is a genius in his own right. I went to school with a dozen people who will have more chops than I'll ever have. But your playing is only a reflection of your personality. Some people might be great, effective players, but it's not in their personality to be famous. The way kids are approaching guitar today, as far as responsibility goes, you make your own responsibility.

If you walk your own path.
If you don't think about responsibility, you will do what is needed. If you put all that pressure of having to be responsible for the next generation of guitar players on yourself, you'll only be ruining your own destiny by second guessing.

Speaking of destiny, have you heard your old guitar teacher Joe Satriani with Greg Kihn?
No, but when you hear his new solo album you are going to die. It's on Important Records and it's going to be coming out soon. It's a pure guitar album. It has some of the most beautiful playing. It's my favorite guitar record.

You once told me you wanted to make an impact by using music theory in hard rock much like Yngwie uses classical influences. Have you done this on the Eat 'Em record?
There's a certain technical approach that I make myself conscious of. It's part of my breeding, so it's there in what I do. It's hard to say what the next step will be, except to say that it will be determined by the situation. If I'm doing a solo album and I want to get a little technical I'll pull on all my knowledge of this, that and the other thing. The main element will be me as I am. For me, things like being able to read music and orchestrate and knowing theory is knowing a device. It's a device to get you to express yourself. You don't have to know all that stuff at all to be a musician, because ultimately your personality will dictate what you play. I happen to need to put my energies into learning how to orchestrate. For me it's another whole world and I personally think it's a great thing for any musician to get into. I've heard people say it ruins a musician. You ruin yourself, not music. Learning how to write music isn't going to ruin you. As a matter of fact, I feel free when I'm sitting down orchestrating and writing music. It's a completely new way of expressing yourself. You can sit there and hear something in your head and put it on paper and know what it's going to sound like as you're writing it. It's a great gift and everybody is capable of it. It just takes the right attitude and amount of discipline to sit down and learn how to do it. It's not that hard. It's like learning another language. The choice for what direction you go in is always your own. ■

THE CHARTS

The following list of best-selling instruments and effects, listing for both over $500 and under $500 was put together by polling some of the top music dealers throughout the country. If you are a music dealer and would like to contribute to this survey, send a postcard with your name and phone number to Anne Bristol c/o GUITAR For The Practicing Musician, P.O. Box 1490, Port Chester, New York 10573.

	THIS MONTH		LAST MONTH	
GUITARS				
KRAMER	1	1	1	1
FENDER	2	2	3	2
CHARVEL	3	3	5	4
GIBSON	4		2	
B.C. RICH	5	7	8	5
JACKSON	6		4	
PEAVEY	7	9		10
G&L	8		7	
PAUL REED SMITH	9		6	
IBANEZ	10	8	9	3
YAMAHA		4		6
WASHBURN		5		7
HONDO		6		8
JB PLAYER		10		
BASSES				
PEAVEY	1	2	1	1
FENDER	2	1	2	3
G&L	3	7	4	10
CHARVEL	4			
KRAMER	5	3	8	2
STEINBERGER	6		10	
RICKENBACKER	7		6	
YAMAHA	8	6	5	5
IBANEZ	9	4	3	4
ARIA	10	5		6
HONDO		8		8
WASHBURN		9		9
JB PLAYER		10		

	THIS MONTH		LAST MONTH	
AMPS				
PEAVEY	1	1	2	1
MARSHALL	2	3	1	3
FENDER	3	2	6	2
RANDALL	4		5	
MESA-BOOGIE	5		4	
ROLAND	6	6	10	4
LANEY	7		8	
GALLIEN-KRUEGER	8		3	
SUNN	9	9		
CRATE	10	5		6
GORILLA		4		5
HOLMES		7		10
DEAN MARKLEY		8		7
IBANEZ		10		
EFFECTS				
BOSS		1		1
DOD		2		2
IBANEZ		3		3
CUTEC		4		
YAMAHA		5		5
ARION		6		6
WASHBURN		7		10
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ADA		9		7
SCHOLZ		10		8

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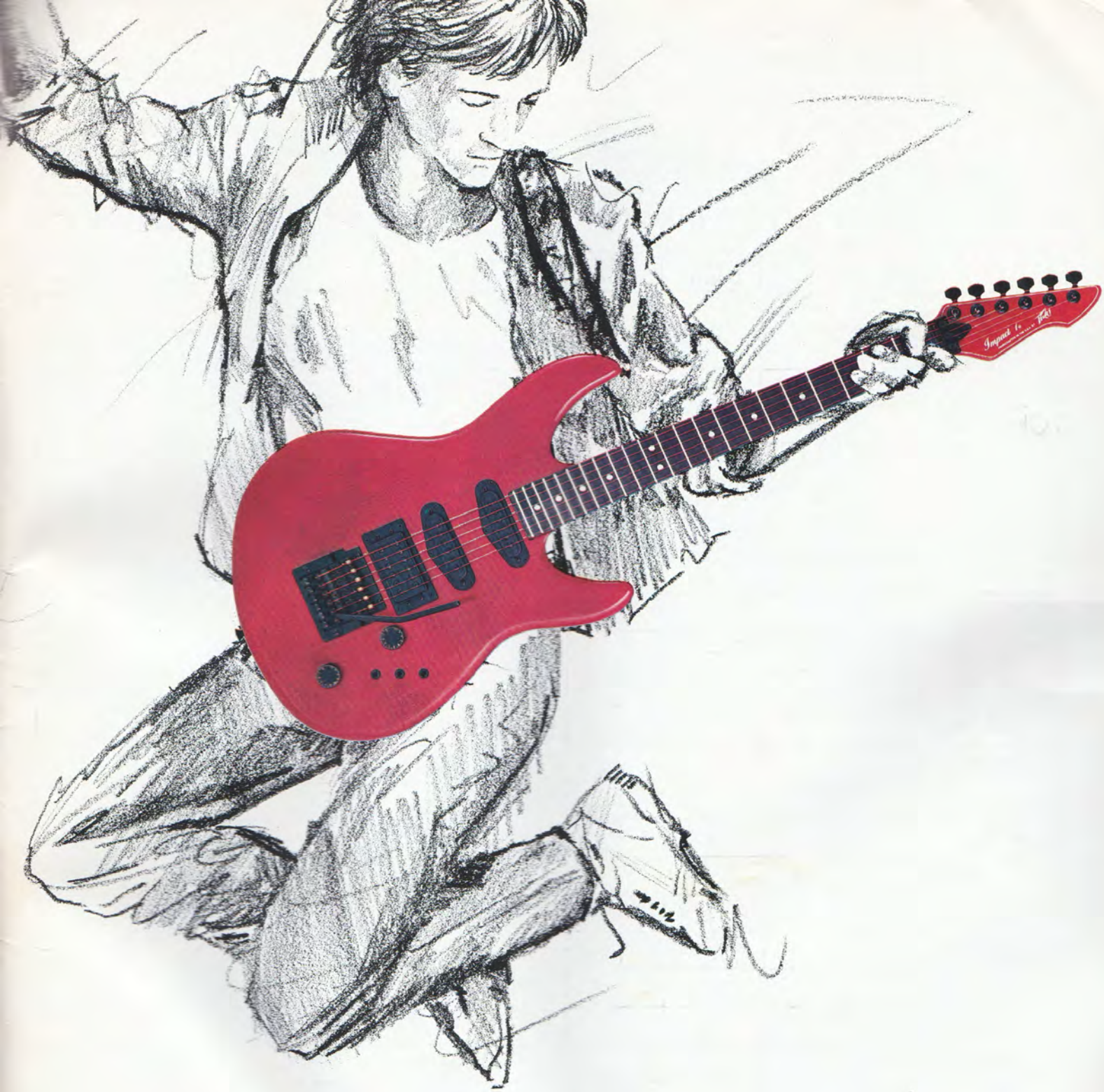

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